



# THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 2. No. 18.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing  
SUNDAY, JANUARY 27th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

### SPECIAL CONTENTS

#### THE WORLD ON ONE PROGRAMME.

By P.P. Eckersley, Chief Engineer of the B.B.C.

#### A WIRELESS TELEPHONE EXCHANGE.

#### SOME GOOD STORIES.

By Sir James Taggart, K.B.E.

#### LISTENING IN CENTRAL AFRICA.

When the Natives Learn by Wireless.

#### THE STORY OF "THE VICAR OF BRAY."

#### THE CHILDREN'S CORNER.

#### LETTERS FROM LISTENERS.

### WHAT'S IN THE AIR?

## A Word on The Regulations.

By J. C. W. REITH, Managing Director of the B.B.C.

THERE are now between six and seven hundred thousand licences, and the regulations are not only clear enough for all to understand, but also simple enough for all to be able to conform to them. In view of this and the efforts we are making to provide acceptable programmes, we hoped that no further evasions would take place, and that it would have been unnecessary for the Post Office to take legal action.

It is difficult to fathom the mentality which allows any man, able to afford it, to refrain from taking out his licence and thereby contributing his quota towards the expenses of the service from which he probably derives considerable pleasure. If his sense of honour is not sufficient, he may find other measures taken in a very short time. We have had a certain number of cases reported to us privately, but, so far, we have given those concerned an opportunity to put themselves right with the law on the matter.

It is disagreeable to have to refer to this subject, but there is another side of it. We have recently had letters from purchasers of receiving sets, who, after the installation, find that the ordinary ten-shilling licence, which they had intended taking out, is not really applicable, as their set does not bear the B.B.C. mark. Most manufacturers ask what sort of licence purchasers intend procuring, but cases have come to notice where customers were not warned.

A manufacturer or dealer may, of course, sell what he likes. The regulations refer to use alone. We recommend that it should be remembered that purchasers are putting themselves into an awkward position by taking complete sets without the B.B.C. trade mark.

The ordinary licence is not applicable, and obviously the Constructors' Licence is no use to them, as they have not built the set up themselves.

Apart from the above, the trade mark has a value of its own. It means that the set has been passed by the Post Office authorities, and is therefore of a certain standard. It means that the man who made it is a member of the British Broadcasting Company—and there are now almost a thousand members. These firms have subscribed to the capital of the Company, and on each set they sell, a small tariff (1s. for a crystal set and 5s. per valve-holder for valve sets) comes to us, and so helps us in our work. These firms are British in their labour and in their material, and also deserve your support.

Here it is all in a nutshell: (1) A 10s. Broadcast licence for any complete set, including the headphones, loud speakers, amplifiers and valves, which bears the B.B.C. trade mark in addition to the Post Office approval number. (2) A 15s. Constructors' Licence, if you yourself are going to build up your set, with British parts. And in each case you give your written declaration that you will conform to the above conditions when you apply for the licence, which is obtainable in any post office. No one is willing to make false declarations, surely. (3) The Experimental licence, which can only be had from the General Post Office by those with sufficient experience, in conjunction with which they can use what they like.

With each licence there is attached the condition that reaction must not be used to the extent of energising a neighbouring aerial, on penalty of forfeiture.

(Continued overleaf in column 3.)



# A Wireless Telephone Exchange.

## The Little-Known Cabin on the Surrey Downs.

ONE of the many wonders of the great aerodrome just outside Croydon is a tiny glass-roofed cabin perched high in the air on a platform reached by a nearly vertical ladder. The casual visitor usually regards it as being a look-out station, but to those "in the know" it has a much greater significance.

This "shanty on stilts" is playing a big part in the development of radio, for it is a wireless telephone exchange—the first of its kind ever erected.

From this little cabin the official in charge sends messages to aircraft flying between Croydon and the aerodrome at Le Bourget, near Paris. He also picks up messages sent out by the aircraft and, if necessary, transmits them to the offices in the aerodrome—the beginning, this, of a system by which messages sent by wireless will in time be switched on to the ordinary telephone lines and so conveyed direct to any part of the kingdom.

### An Uncanny Experience.

The average listener would be astonished by the clearness of these messages coming in from the wide spaces overhead. It is as if the sounds were clarified, and not only clarified, but magnified, by the purity of the atmosphere from which they come. Even though an aeroplane may be speeding southwards at anything up to a hundred miles an hour, the voice of the speakers in it do not seem to diminish.

It is, in fact, a rather uncanny experience to stand in that little cabin and to find oneself hailed by unseen speakers in the skies.

"Hullo, hullo, hullo! Hullo, Croydon!"

This is Don Emma—"D. M.—" calling. Don Emma calling! I am now over Camber."

Croydon gives D. M. to understand that the message has been picked up. "Hullo, hullo, hullo! Hullo, Don Emma!" says the operator, in a matter-of-fact voice. "Croydon calling you. Your message just received. Understand you are now over Camber."

### Babel From the Blue.

The next moment another voice comes in from—so it seems—nowhere. "That you, Croydon? Hullo, hullo, hullo! Is that Croydon? Beer too?"—H. T.—"calling you! I am nearing Le Bourget—nearing Le—hullo—"

The message gets "jammed" by yet another voice, calling this time from Penshurst, not far away.

And so this interesting interchange of messages goes on. Sometimes, but only occasionally, there seems to be a regular Babel of voices coming in from the blue; but generally every message comes in with great distinctness and perfectly intelligible. Wherever an aeroplane on this route may happen to be, either on this side of the Channel or the other, it is never quite out of touch with the home station.

Apart from its function as an exchange for wireless messages, this unique little telephone cabin, perched like a crow's nest above the Surrey Downs, is figuring prominently in certain experiments that seem to be destined to have far-reaching effects on another aspect of air travel.

The exact nature of these experiments cannot yet be disclosed; but it is whispered that they are connected with the development of a method of ensuring greater safety in night flying.

## What's in the Air?

(Continued from the previous page.)

We believe that if a net not bearing the B.B.C. mark is sold to an individual who states that he desires to receive the broadcast programmes, and he is not then informed that his set is not licensable, the net should be taken back to the seller and the money returned. The same applies to complete units. There is such a thing as being a party to evasion of regulations, and if there are dealers who think they can sell foreign goods to people in spite of the regulations, and in spite of the written declaration which has to be given, we think it right to warn prospective buyers.

We have had a number of complaints of inefficient sets from disappointed purchasers. In practically every case they were ones without the B.B.C. trade mark.

One hears of piracy in connection with certain forms of transportation, but after all in that case no disregard of regulations is involved, and it might also be argued that the general convenience of the public is not prejudiced. In broadcasting the case is quite different, and it is detrimental to listeners, to British manufacturers and dealers, and to ourselves. In view of all these circumstances we ask the help of our readers, with respect both to those who practise and those who encourage evasion.

We appreciate the fact that the enormous majority of the population have no desire to evade anything, nor do they do so. The issue of interim licences alone is a tribute to this. We are very grateful for the support and encouragement we receive, and so we put the matter to you now lest any case comes to your notice.

# A Cleric Who Faced Both Ways.

## The Story of "The Vicar of Bray," by A. B. Cooper.

AMONG the songs that have gained a permanent popularity, and taken a place among the songs of England, must be reckoned this humorous, clever, but highly satirical ditty of "The Vicar of Bray."

Voyagers up the Thames Valley by the summer boats which ply between Kingston and Oxford have always their attention called to the tower peeping above the trees of the Church of St. Michaels, in the village of Bray, close to Thames side.

This is the identical church of which Simon Aleyne was incumbent, not, as the song sets out, during the changeable period betwixt Cromwell and the first George, but during that even more trying time for such as had a conscience likely to give trouble, between Bluff King Hal and Elizabeth, the period of the Reformation in England.

### The Limpet Vicar.

One must land on the Berkshire side of the Thames to inspect the village of Bray, its ancient church and the vicarage, for only the tower can be seen from the river, but here is the traditional place where the limpet vicar stuck through thick and thin with a tenacity which might put even the hard limpets to shame.

It is alleged that the Vicar changed his allegiance with Henry the Eighth, changed back again in the reign of Mary, and back once more when Elizabeth came to the throne.

The story comes from the pages of the worthy Thomas Fuller, who relates that when the parson was charged with being a turncoat he replied: "Not an, neither; for if I changed

my religion, I am sure I kept true to my principles, which is to live and die the Vicar of Bray."

The song itself was written in 1720 and the tune belongs to a still older song called: "The Country Gardener." Fuller's story of the original and only Vicar of Bray, was evidently altered to the time closer at hand when similar cases were not uncommon, although so many of the clergy had shown the most heroic consistency on both sides to their convictions, suffering the most cruel hardships rather than be turncoats, or come under the name of Bunyan's Mr. Facing-Both-Ways.

### Deriding a Class.

Thus the song was a little out of date when it refers to the original Vicar, but he was used by a skilful satirist to hold up to derision that class of parson who thinks more of his preferment than of his principles.

All honour then, to the vast majority of citizens, whether parsons or laity, who are ready to stick to their guns whatever the opposition may be.

The fact that this old song is still so popular is probably on account of the music, and not on account of the words. At one time the verses could not have been sung without giving offence to many; but nowadays we are broader-minded and can afford to laugh at the ideas expressed in the ditty.

The music, however, is another matter. It is not exaggerating to assert that it is one of the most melodious among all the old tunes, and for that reason it is certain to be popular with vocalists for many years to come.

IN good King Charles' golden days,  
When loyalty no harm meant,  
A zealous High Churchman was I,  
And so I got preferment.  
To touch my Book I never missed,  
Kings were by God appointed,  
And lost are those who dare resist  
Or touch the Lord's anointed—  
And this is law that I'll maintain,  
Until my dying day, sir,  
That whatsoever King may reign,  
Still, I'll be the Vicar of Bray, sir.

When William was our King declared,  
To ease a nation's grievance,  
With this new wind about I steer'd,  
And swore to him allegiance;  
Old principles I did revoke,  
Set conscience at a distance;  
Passive obedience was a joke,  
A jest was non-resistance.  
And this is law, etc.

When George in pudding-time came o'er,  
And moderate men looked big, sir,  
I turned a cat-in-pat once more,  
And so became a Whig, sir;  
And thus preferment I procured  
From our new Faith's defender,  
And almost every day abjured  
The Pope and the Pretender.  
And this is law, etc.

The illustrious house of Hanover  
And Protestant accession,  
To these I do allegiance swear—  
While they can keep possession;  
For in my faith and loyalty  
I never more will falter,  
And George my lawful King shall be—  
Until the times do alter.  
And this is law, etc.

("The Vicar of Bray" will be sung at London Station, on Friday, February 1st.)



## When Ships Need Help.

The Meaning of "S.O.S." by F. A. Cobb.

THE value of wireless at sea was made very evident recently when the commander of the Royal Mail Packet Company's *Arcon* received an urgent wireless message from the captain of another vessel, the *Treathoe*, stating that one of his firemen was ill and asking for help from the surgeon of the *Arcon* if the two ships should meet. They were then about eighty miles apart, but it was arranged that they should meet that evening. This they did, and two doctors from the *Treathoe* went immediately to the assistance of the sick man.

### Nothing to do with Souls.

Since the *Titanic* sank in 1912, and over 700 passengers were saved, mainly owing to wireless aid, the international distress call "S.O.S." has become a household expression; yet how many of us really know anything about it? The majority of people seem to think that these letters mean "Save Our Souls."

The first distress call used was "C.Q.D." but later S.O.S. was adopted because it was distinctive and an operator busy receiving messages would notice it immediately, even though several stations were "jamming." As the official instructions put it, "Ships in distress will make use of the following signal:—

S O S  
... — — — ...

### How Aid is Obtained.

Should a vessel be in urgent need of assistance, the operator immediately transmits (using all the power he has available) "S.O.S." several times, followed by the exact position of the ship, her name and the cause of the trouble. Directly the call is heard, everyone in the vicinity stops transmitting, however important the message may be, and, within five minutes, all ships and coast stations for many hundreds of miles around, that are working on the commercial wave-length of 600 metres, have stopped transmitting. Then the nearest coast station gets into touch with the vessel in distress and with the nearest ship to her.

As a rule, a request for assistance is only made when the ship is in very grave danger.

Several years ago, however, ships of some nationalities used to send calls for assistance when they were capable of reaching port unaided.

### A Ship that Lost Her Head.

The s.s. *W*—, about half-way between Ushant and Cape Finisterre, bound for Brest, sent out urgent calls for help. The position was given four times in less than half an hour and each one was different, varying one from the other by as much as thirty miles. She was asked by a British ship which of these positions was correct and she replied, giving a different one again.

Several vessels had, in the meanwhile, gone considerably out of their way to assist her. The *W*— then broadcast that she was in immediate danger of sinking and that the entire crew were taking to the boats. All was quiet for about fifteen minutes, when back came the *W*— and gave us to understand that she was making six knots for Brest.

There a faint signal came through from another vessel (of the same nationality as the *W*—) calling the latter, informing her that she was 102 miles astern of her and was steaming full speed, seven knots, to her assistance.

The *W*— eventually arrived at Brest under her own steam. Her captain, we afterwards learned, had practised for some time as a dentist in America and had been at sea but a few years.

## Some Good Stories.

Told by Sir James Taggart, K.B.E.

Sir James Taggart, a former Lord Provost of Aberdeen, is one of the most popular of raconteurs, and he recently broadcast the following amusing stories from Aberdeen Station.

A STORY in favour of Aberdeen is a rare thing, and the stories told against Aberdeen are not true.

An Aberdeen lady called on a friend in London, and was shown into the drawing-room by a prim little servant maid. When the maid had retired, the visitor said to her hostess: "That is a very nice Aberdeen girl you have got for a maid."

"But does she come from Aberdeen?" asked the hostess.

"Of course, she comes from Aberdeen," answered the visitor.

"I never knew that," said the hostess, and the maid was thereupon called into the room.

"Why didn't you tell me you came from Aberdeen?" asked the mistress.

"I didn't like to boast," was the maid's reply.

### Quite Aware of the Fact.

An Aberdeen minister saw a boy gazing earnestly at a number of men working on road repairs. The boy's mouth was wide open.

The minister said to the boy: "Your mouth is wide open."

"Oh, I ken, I opened it myself," answered the boy.

### Taking No Risks.

An Aberdeenshire farmer had the misfortune to have his barn burned down, but as it was well insured, he did not worry himself much about it. He made his way into Aberdeen to get his insurance money. Calling at the Insurance Office, he said to the manager: "As you

know, I've got my barn burned and I've come for my insurance money."

The manager said: "We have an option of replacing the barn or handing over the money. In this case we have decided to replace the barn."

"Oh, that's the way you do business, is it? Well, just cancel the order I gave you to insure my wife, Jean. You see, if there was anything coming o'er Jean, you would be wanting to replace her!"

A minister was visiting his flock, among whom was a shoemaker who was usually in very good spirits. On this occasion, he appeared to be very gloomy. "Well? John," said the minister, "you are looking very solemn to-day. What is wrong?"

"Oh, aything's wrang. The sweep's taken the hoose o'er my head and I canna get another?"

"Well, I've often told you, John, when you are in any trouble to take comfort in earnest prayer."

A week or two after, the minister again called on his friend John, but this time he was hammering in the tacks and whistling all the time.

"Well, John, you appear to have got up your spirits to-day."

"Oh, aye, minister, I took your advice, and the sweep's dead!"

### His Distinction.

A gentleman called upon a smallholder in the Aberdeen district to obtain some information. He knocked at the door of the humble dwelling where the man lived and the knock was answered by the farmer's son.

"Is your father in?" the gentleman asked, and the boy replied: "Naw ma feyther's no' in; he's oot feedin' the pigs, but you'll ken him a' richt, he's got a hat on."

### Bawbees and Suet.

A woman was in the habit of going to the butcher every Saturday to get two bawbees for a penny for the kirk collection. One Saturday night after getting the two bawbees, the woman said: "De ye no' gie a bit suet wi' that?"

The butcher lost his temper. "You come here every Saturday night for twa bawbees. I don't want to see you again."

The woman waited till the storm passed and said: "That's a fine way to treat your customers."

### "I'll Walk!"

A Glasgow man with his little son wanted to go from Argyle Street to Shawlands by tramway. "What is the fare?" he asked.

"Twopence," was the answer.

"How much for the loonie?"

"I'll let him go for nothing."

"Oh, weel," was the comment of the Glasgow man, "just put the loonie off at Shawlands. I'll walk."



SIR JAMES TAGGART.



(From "The Bannock.")

Argumentative Old Gentleman (listening to lecture): "Nonsense, sir, you're all wrong! I don't agree with a word you say, and don't interrupt me when I'm speaking!"



# PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

## A Mock Trial.



LORD RIDDLELL.

A BROADCASTING event of unique interest is due on Tuesday, January 22nd. On that date, at 8.30 p.m. there will be broadcast from London a "Mock Trial By Jury of a Breach of Promise Case," and Lord Riddell, the well-known newspaper proprietor has consented to take the part of the Judge. Lord Riddell's wit and knowledge of Law will no doubt add to the piquancy of the proceedings.

The role of the Plaintiff will be undertaken by Mr. Ernest Thesiger, Miss Athene Seyler will appear as the Defendant, and Mr. Norman V. Norman as Counsel for the Plaintiff. Captain Bekersley, Chief Engineer of the B.B.C., will play the part of Counsel for the Defendant.

## Very Realistic.

A "TALK" of special interest will be broadcast from London on Sunday this week by Mr. Arthur Bourchier, the famous actor. His subject will be "Robert Louis Stevenson," and all listeners who like that author should make a point of hearing what Mr. Bourchier has to say.

Mr. Bourchier is noted for his realism in making up, and he leaves no stone unturned to obtain realistic effects. A few years ago, when he was acting the part of Henry VIII., he grew a real beard instead of using a false one, and based his entire appearance on Holbein's celebrated picture of that monarch.

Shortly after the production, a guide was showing Holbein's painting to some visitors.

"Of course," said he, "you know who that is?"

"Of course," replied a young lady, promptly; "it's Arthur Bourchier!"

## The One Thing Necessary.

MR. BOURCHIER has a rare fund of good anecdotes, and he likes to relate this story about a married couple who visited a cynical lawyer with the idea of severing the tie that bound them.

"I want to find out if I have grounds for a divorce," said the husband.

"Are you married?" asked the lawyer.

"Yes, of course," was the reply.

"Then you have grounds," said the lawyer.

## She Knew Who That Was.



MISS CHRISTINA MACFARLANE.

MISS CHRISTINA MACFARLANE, who has sung several times at Glasgow Station, is a well-known young Edinburgh contralto possessing a voice of purity and good range. At an early age she showed promise, and, having studied with an Italian master, she is an exponent of the *bel canto* method of singing. Miss MacFarlane is fond of a good story, and likes to

tell the following: A husband, who had had a quarrel with his wife in the morning, returned home at night with a parcel under his arm.

"Look here, dear," he said to his wife. "I've got something here for the person I love best in all the world."

"What is it?" she asked, coldly, with a thrug. "A box of cigars!"

## He Had Had Some.



MR. BARNETT COHEN.

MR. BARNETT COHEN, who has been singing at Manchester Station this month, confesses that on his first public appearance he was so nervous that "his knees were knocking together." This was while he was in the Army, at one of the Navy and Army Canteen Board's concerts. He showed so much promise, however, that later, he studied singing under Mme. Marchesi. Mr. Cohen tells me that he believes in singing the best songs, and he thinks that it is necessary for a song to have good words as well as good music.

Mr. Cohen narrates an amusing story about a song writer who said to a comedian: "I say, old chap, I've written just the song for you."

"Excellent," replied the comedian. "Send it along, and if it's all right, I'll send you my cheque."

"Oh, no!" said the song writer. "You send your cheque along, and if it's all right, I'll send you my song!"

## A Versatile Actor.



MR. STUART VINDEN.

MR. STUART VINDEN, a member of Mr. Sydney Russell's Dramatic Company, is popular at Birmingham Station. Before appearing as a wireless artiste he had had considerable experience on the ordinary stage. His first engagement of note was with Sir Herbert Tree, and he was also with Mr. Charles Frohman and, afterwards, toured America with Sir Johnston Forbes-Robertson's Company. He has played parts ranging from Greek tragedy to Shaw and Strindberg, and his Shakespearean roles run from "Ariel" to "Othello."

## Not Far Enough.

LIKE most actors, Mr. Vinden has a good fund of theatrical stories, and the following is one of his best. A newly-rich profiteer wished his daughter to sing in grand opera, and took her to a famous professor to have her voice tried.

"Don't you think that she ought to be sent to Italy?" asked the proud father, after the girl had murdered the Jewel Song.

The famous professor drew his hand wearily across his forehead. "Oh, farther than that," he said; "farther than that!"

## Then the Audience Laughed.

MISS KATHLYN BIRCH, who sings at Newcastle Station, has the happy knack of entering fully into the character of the songs she features. Although she is proud of the fact that she is a Londoner, she once sang "Kathleen Mavourneen" with so much feeling that she was mistaken by the musical conductor for an Irishwoman.

Miss Birch tells a good story about a certain actress who shall be nameless and who was terribly nervous on the first night of a new play.

She spoke her lines so softly that she was practically inaudible to the audience.

Suddenly a voice from the gallery called out in the most polite tone: "Excuse me, but are we supposed to hear this, miss?"

## The Scotchman Scored.

A FAVOURITE at Newcastle Station, where he has been singing since its inception, is Mr. Lambert Harvey, the tenor. He has appeared with great success at concerts in the North, and he is also known in London, having been engaged for the principal concerts of the National Sunday League.



Mr. Harvey told me a Mr. LAMBERT HARVEY, funny anecdote about a Scotchman who was visiting England and who "got his own back" on an Englishman who was making fun of him.

It was in a duckyard and the Scot went up to a Marine and, pointing to the grenade he wore in his cap, asked him what it represented. The Marine, thinking to take a rise out of him, replied that it was a turnip.

"No, no," exclaimed the Scotchman, "it was a turnip."

## Letters To Laugh At.

MISS HELENA MILLAIS, the well-known entertainer, has been telling me about the curious and amusing letters that she sometimes receives.

"Some of my funniest experiences," she says, "are gained by reading the letters that I receive from total strangers. Here is an extract from one of them: 'I was ill in bed and heard you on the wireless. I laughed so much that I fell out of bed and have been better ever since.'"

Here's another: "Dear madam, we heard you on the wireless and think you are very clever. We are having a concert soon at our local hall, and if you will come and do a turn for us, we could ask sixpence admission, and we might make a profit!"

## From Studio to Stage.



MISS PHYLLIS THOMAS.

MISS PHYLLIS THOMAS, who has just left London Station to join the Company of Miss Phyllis Neilson-Terry now performing the miracle play, *Stigmata*, in the provinces, was the popular "Auntie Phyllis" to thousands of young listeners. She possesses the happy facility of being able to broadcast something of her charming personality, and was as popular in the "Women's Hour," which she conducted, as she was with the children.

Miss Thomas produced the children's play at 2LO on Christmas Day, and in the performance of *The Merchant of Venice* at the London Station she took the part of "Jessica."

Miss Thomas, before joining the B.B.C. staff, played leading roles in Shakespearean productions, and was one of the most successful students of the Incorporated London Academy of Music. She leaves the British Broadcasting Company for the stage with the sincerest good wishes of all who were associated with her.

WIFE (to husband operating new radio set): "Henry, what are you turning all those black wheels for?"

HUSBAND: "Why, it needs tuning."

WIFE: "Well, that set can't be new if it needs tuning already."



## Listening in Central Africa.

**When Natives Learn by Wireless. By R. St. Barbe Baker.**

THE term, "Darkest Africa," as applied to the African Tropics, is hardly correct nowadays. The settlers who have come to the Highlands of British East Africa have been welcomed by the African native, who very readily adapts himself to the ways of the white man.

Imagine for a moment what a change has come into the lives of the tribes where white settlement has recently taken place. A few decades ago, these tribes were living in constant fear of hostile neighbours, their time very much taken up by raids and counter-raids upon each other's territories. Their life had been one long chapter of inter-tribal warfare, when suddenly British civilization burst upon them, and at once they were invaded by the latest means of transportation and communication.

### Savages on Bicycles.

The Gari-ya-Moshi (the steam-engine) came to them across the plains and wound its way up steep escarpments and penetrated the heart of the Highlands on its way to Uganda. Very soon, bicycles became an ordinary means of transport, and it was a common sight to see a savage native mounted on a bicycle, with one bibi (wife) sitting on the handlebar and the other balanced on the back mudguard, affectionately grasping her man round the waist.

To-day, the motor-car has come into their midst, and in Uganda many Fords are owned by Chiefs. As for communication, the telephone has very largely taken the place of the old-time drum signals.

### Broadcast Programmes in Native Villages.

Undoubtedly the future of Africa lies with the African who is making rapid strides along the paths of progress, and I like to picture the day when the inhabitants of each little tribal village throughout this vast domain will be able to listen to a programme specially broadcast for their entertainment and instruction.

Let us first consider the possibility of the introduction of radio into Kenya Colony, formerly known as British East Africa. This country alone is about twice the size of Great Britain, with a large and ever-increasing native population. Here, under the white settlers, it has been seen that the African takes very readily to European inventions. The native is very fond of mechanics, and is easily intrigued by the engine of a car, and although the wirings of a multi-circuit may be more intricate than the mechanism of a car, it will not be long before broadcasting will be understood by these same people.

### Wireless Instead of Books.

In considering the enormous strides that civilization has made amongst the primitive tribes of Central Africa, we must not overlook the fact that much of this is merely on the surface. A condition of affairs has been reached by them which has taken us hundreds of years to arrive at, and side by side with this new state of affairs, old tribal customs and beliefs still hold sway. As yet, these people have no literature, but stories of the past are handed down from father to son, and from this rich store of folklore the young people receive instruction. Here, then, is the future for radio, which will take the place of books for instruction and entertainment.

The great bulk of the population is illiterate; therefore, all communications have to be made by word of mouth. When it is necessary to promulgate a new order under the present régime, the District Commissioners, who look

after the interests of the natives, receive their instructions first from the Provincial Commissioners above them, who have, in turn, received theirs from the Government offices in the capital.

So far, everything may have been done by writing, but how is the District Commissioner to convey his message to the many thousands of natives for whom he is personally responsible? The old plan, and that which is still in existence, is to summon a Baraza, or meeting of chiefs. In due time they arrive, having been brought together as the result of verbal messages sent by special runners. In spite of the great distances, it is possible that a special effort has been made to attend without delay, and, ten days or more having expired, the Baraza of chiefs will be ready to be addressed by the District Commissioner.

### Risky and Tedious.

The following day these chiefs set off on their return journey, and in the course of a few days may arrive back in their own compartments.

It is their turn now to send out runners to summon together the Kiama, or Council of Elders, who arrive in due course, and in their turn go back to their villages, where they summon together the heads of families, or the Wazee, who eventually inform their people what news they have gleaned. It will be readily seen that such a method is open to many risks, besides being laborious and tedious.

### Government by Loud Speaker.

The coming of radio would alter all this. Every evening, at a given time, the bulletin from Government Headquarters would be broadcast, and the loud-speaker in each village, in the charge of a competent and trained native, would do the rest. Much time and inconvenience would be saved, and not the least advantage would be an accurate message straight through to the people. But this is only one of the many ways in which radio can be used to improve the lives of the natives. Much valuable information could be disseminated, and advice and instruction in agriculture could be broadcast. This could be interspersed with musical numbers and stories from their own folklore, for they have an inherited love of song and fable.

### Foreshadowing Experiments.

It will not be long before these people, who have already taken so readily to British ideas and inventions, make use of radio. For my part, as Organizing Secretary of the Forest Scouts of Kenya, I have decided to take out with me an experimental set, capable of broadcasting over a radius of about 100 miles. This will be used primarily for broadcasting the Forest Scout Bulletin, and for assisting in the movement of reforestation, already started by this organization. Folk-songs and folklore will also be contained in the programme.

There is no doubt that radio will materially assist progress amongst peoples who are anxiously awaiting to be helped in this direction. As trustees for these primitive tribes, it is our duty to assist them to live so as to render their environment more suitable for their future existence.

MR. ALLEN GILL told the Incorporated Society of Musicians at Cambridge the other day that he owed much to broadcasting. His neighbours now had their wireless, he said, and he could enjoy a Sunday nap in peace instead of having to listen to the continual clumping of the piano,

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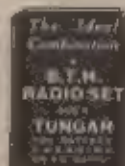
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# WIRELESS PROGRAMME—SUNDAY (Jan. 27th.)

The letters "S.B." printed in *italics* in these Programmes signify a **Simultaneous Broadcast** from the station mentioned.

## LONDON.

3.0.—SYMPHONY CONCERT. *S.B. from Manchester.*

4.0.—MR. ARTHUR BOURCHIER on "Robert Louis Stevenson."

4.15.—SYMPHONY CONCERT (Contd.). *S.B. from Manchester.*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

5.30.—Hymn, "Soldiers of the Cross, Arise" (A. and M. 593).

THE REV. E. GORDON SAVILE, M.A., Honorary Clerical Secretary to the Church of England's Men's Society. Religious Address.

Hymn, "Jesus Calls Us O'er the Tumult" (A. and M. 403).

Anthem, "Turn Thee Unto Me" (Boyer).

CARMEN HILL (Mezzo-Soprano) and DAISY KENNEDY (Violin).

Three Songs for Voice and Violin. Gustav Holst.

1. "Jesu Sweet, Now Will I Sing to Thee."

2. "My Soul Has Nought But Fire and Ice."

3. "My Leman is So True."

DOROTHY HOWELL (Solo Pianoforte).

Arabesque. Schumann.

Scherzo in E Major. Chopin.

CHARLES HAMBOURG (Solo Cello).

Adagio and Allegro. Boccherini-Van Lier.

Carmen Hill.

"Have You Seen but a Whyle Little Geese" (A. and M. 210).

"Sonnet: Midnight" (A. and M. 210).

"Cradle Song" (A. and M. 210).

"Sea Wreck" (A. and M. 210).

Daisy Kennedy.

Sonata in G Minor. Tartini.

Garotte and Musette. For Aubin.

Lullaby. Cyril Scott.

Waltz, Scherzo. Rosenblum.

Tableau Orientale. Barmine.

10.0.—TIME SIGNAL AND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Local News and Weather Forecast.

10.10. Dorothy Howell.

Three Short Pieces. Dorothy Howell.

1. Humoresque; 2. Spindrift; 3. Study in F.

Carillon (Bell Ringing Study).

Charles Hambourg.

Berceuse. Tod Lloyd.

Intermezzo from Concerto in D Minor. Lolo.

10.30.—Close down.

Announcer: C. A. Lewis.

## BIRMINGHAM.

3.0-3.30.—SYMPHONY CONCERT. *S.B. from Manchester.*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

5.30. THE STATION ORCHESTRA.

Under the direction of JOSEPH LEWIS.

Overture, "Die Felsenkloster" (Reissiger).

STATION REPERTORY CHORUS.

Hymn, "Hark, My Soul, it is the Lord" (A. and M. 260).

THE REV. CANON LONG, Warden of Colehill. Religious Address.

Chorus.

Anthem, "God So Loved the World" (Steiner).

5.5. Orchestra.

Suite, "The Miracle" (Humperdinck).

(a) Procession and Children's Dance; (b) Banquet Scene and Nun's Dance; (c) March of the Army; (d) Christmas Scene and Finale, Act I.

9.20. ALICE VOUGHAN (Contralto).

"The Promise of Life" (Casta).

Orchestra.

Intermezzo, "Dawn" (Moff).

DEBT ASHMORE (Tenor).

Aria, "Be Thou Faithful Unto Death" (Tran).

"Saint Paul" (Mendelssohn).

Orchestra.

Selection, "Herodias" (Moussart).

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0-3.50.—Organ Recital relayed from The Arcade, Bournemouth. Organist—ARTHUR MARSTON, A.R.C.O.

4.0. FREDERICK SENIOR'S TRIO.

JAMES W. BEAUCHAMP: Violinist.

JOHN FINLAYSON: Cellist.

FREDERICK SENIOR: Pianist.

Selection, "Carmen" (Bizet).

"Russian Cradle Song" (Kerim).

James W. Beauchamp.

"Reverie" (Francoise).

"Serenade" (Mozart).

Trio.

Suite, "The Merchant of Venice" (Ross).

John Finlayson.

"Berceuse de Jocelyn" (Godard).

"Madrigal" (H. H. Square).

Trio.

Descriptive Intermezzo, "In a Persian Market" (Kotchet).

"Hungarian Dance" (Brahms).

5.0.—Close down.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

5.30. AUGMENTED WIRELESS ORCHESTRA.

Conducted by CAPT. W. A. FEATHERSTONE.

Overture, "Bosomonds" (Schubert).

8.40. ST. AMBROSE CHURCH CHOIR.

Hymn, "Gracious Spirit, Holy Ghost" (A. and M. 210).

8.45.—THE REV. C. BOSTOCK, of St. Ambrose. Religious Address.

9.0. Choir.

Hymn, "Lead, Kindly Light" (A. and M. 265).

9.5. SAMUEL CLIFFORD (Cellist).

ETHEL ROWLAND (Pianist).

Allegro Agitato from Sonata for Pianoforte and Cello, Op. 36 (Grieg).

9.15. Orchestra.

Incidental Music to "A Midsummer Night's Dream" (Mendelssohn).

1. Overture. 2. Scherzo. 3. Nocturne. 4. Wedding March.

9.30. Samuel Clifford and Ethel Rowland.

Andante and Allegro from Sonata for Pianoforte and Cello, Op. 36 (Grieg).

10.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15. Orchestra.

Two Movements from Symphony No. 5 in C Minor (Brahms).

10.30.—Close down.

Announcer: Bertram Fryer.

## CARDIFF.

3.0-5.0.—SYMPHONY CONCERT. *S.B. from Manchester.*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

8.0. ST. PAUL'S CONGREGATIONAL CHURCH CHOIR.

Hymn, "Great God of Wonders" (Samuel Davies).

Anthem, "O! Glorious Light" (Long-John) (Tune, Huddersfield).

THE REV. T. MADOC JEFFREYS (St. Paul's Congregational Church). Religious Address.

Hymn, "Give to Our God Immortal Praise" (Watts) (Tune, Dyke Street).

Mendelssohn—Saint-Saens.

THE STATION SYMPHONY ORCHESTRA.

Conductor: OLIVER RAYMOND.

Solo Pianist: VERA MCCOMB THOMAS.

8.40.—Introductory Chant.

I. Symphony in A Major ("Italian") (Mendelssohn).

II. Pianoforte Solo, "Andante and Capriccio" (Mendelssohn).

III. Symphonic Poem, "Phaethon" (Saint-Saens).

IV. Pianoforte Solo, "Prelude and Fugue in F Minor" (Saint-Saens).

V. Suite, "Algerian" (Saint-Saens).

The National Anthem.

NEWS BULLETIN.

10.20.—Close down.

Announcer: A. Corbett Smith.

## MANCHESTER.

3.0-5.0.

11th Symphony Concert.

*S.B. to all Stations except Bournemouth.*

THE AUGMENTED "2ZY" ORCHESTRA.

Conductor: DAN GODFREY, JUNR.

A.R.A.M.

Lecturer: MOSES BARITZ.

Overture on Russian Themes (Balakirev).

KLINTON SHEPHERD (Bass).

"The Erl King" (Schubert).

Orchestra.

Symphonic Poem, "Stenka Razin" (Glinka).

KLinton Shepherd.

Recit. and Aria, "Eri Tu" ("Un Ballo in Maschera") (Verdi).

AMY BUXTON NOWELL (Elocutionist).

Declamation with Orchestra, "Bergliot" (Grieg).

Orchestra.

"A Musical Box" (Ludov).

KLINTON SHEPHERD AND ERIC G. TURNER (Bass).

Duet, "The Lord is a Man of War" ("Israel in Egypt") (Handel).

Orchestra.

Symphony No. 2 in B Minor (Borodin).

5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

8.0.—SIDNEY G. HONEY: Talk to Young People.

8.35.—THE REV. T. WILSON, M.A., of St. Hilda's, Old Trafford. Religious Address.

8.50. THE DENTON MALE VOICE CHOIR.

Descriptive Chorus, "Nidarus" (Daniel Penhrose).

WALTER YATES (Bass).

Part Songs, "Through Eastern Gates" (Gracille Bantock).

"Drink to Me Only" (Button).

J. HARWOOD (Tenor).

Part Song, "Address to the De'il" (Gracille Bantock).

H. UNWIN and H. RADCLIFFE.

(Continued in col. 1, page 167.)

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CLARK 171



# WIRELESS PROGRAMME—MONDAY (Jan. 28th.)

The letters "S.B." printed in *italics* in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

- 3.30-4.30.—Concert: The Wireless Trio and James McKay (Baritone).  
 5.0.—WOMEN'S HOUR. Ariel's Society Gossip. The Legend from "A Kiss or Two," by H. V. Esmond, recited by Miss Eva Moore.  
 5.30.—CHILDREN'S STORIES: "Sabo and the Frog," by E. W. Lewis. "Jack Hardy," Chap. 19, Part I, by Herbert Strang.  
 5.15.—Boys' Brigade News.  
 6.25-7.0.—Interval.  
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk." *S.B. to all Stations.*  
 Local News and Weather Forecast.

### Light Opera Evening.

- S.B. to all Stations except Cardiff.*  
 Performance of the New and Original Comic Opera  
 "DOGS OF DEVON," or "FOILED AGAIN!"  
 In Three Acts.  
 Book and Lyrics by F. R. BELL and HAROLD ELLIS.  
 Music by W. H. BULLOCK.  
 Produced and Conducted by L. STANTON JEFFERIES,  
 with the following Cast:

- Singing Parts:*  
 Sir Francis Drake JOHN HUNTINGTON  
 Don Bernardino de Mendoza (Spanish Ambassador) JOSEPH FARRINGTON  
 Captain Hugh Fleming SYDNEY COLTHAM  
 The Mayor of Plymouth REX PALMER  
 The Captain of the Guard / Queen Elizabeth GLADYS PALMER  
 Dame Margery )  
 Dolores (Sir Francis Drake's Ward) ) ETHEL KEMISH  
 Dorothy (Maid at the "Pelican Inn") )  
 Town Crier DAVID SPENSHAW  
 South Fleming (Host of the "Pelican Inn") )  
 Sergeant of the "Beefeaters" ) STELLA HACKMAN  
 Simon Simple (A Sea-dog) ) FREDERICK LLOYD  
 Sir Wilfred Leigh (The Town Clerk of Plymouth) )  
 Townsfolk, Sea-dogs, Town Councillors, and Beefeaters ) CHARLES WREDFORD AND COMPANY.

- 7.30.—Acts I. and II. of "Dogs of Devon."  
 8.50.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Local News and Weather Forecast.  
 9.45.—THE MISSES BETTY BALFOUR AND ALMA TAYLOR on "British Film Weeks." *S.B. to all Stations.*  
 10.0.—Act III. of "Dogs of Devon."  
 Announcer: R. F. Palmer.

## BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra relayed from Lozells Picture House.  
 5.0.—WOMEN'S CORNER.  
 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.  
 6.45.—Boys' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30.—"DOGS OF DEVON," Acts I. and II. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—Talk on "British Film Weeks." *S.B. from London.*  
 10.0.—"DOGS OF DEVON," Act III. *S.B. from London.*  
 Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

- 3.45.—Concert: The "6RM" Trio.  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.0.—Boys' Brigade News.  
 6.15.—Scholars' Half Hour: G. Guest, B.A. J.P., on "The Bad Old Times."  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30.—"DOGS OF DEVON," Acts I. and II. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—Talk on "British Film Weeks." *S.B. from London.*  
 10.0.—"DOGS OF DEVON," Act III. *S.B. from London.*  
 Announcer: Ian Oliphant.

## CARDIFF.

- 3.30-4.30.—Fallman and his Orchestra relayed from the Capital Cinema.  
 5.0.—"SWAS" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.  
 5.45.—THE HOUR OF THE "KIDDIE WINKS."  
 6.45.—Boys' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News.  
 THE OAKDALE COLLIERY BAND.  
 Bandmaster: HARRY HEYES.  
 Vocalist: LORNA MANSFIELD.  
 7.30.—Band.  
 March, "President" ..... *Former*  
 Overture, "Tancredi" ..... *Reverend*  
 7.40.—Lorna Mansfield.  
 Songs of the Open Country. *Easthope Martin*  
 "Crown of the Year."  
 "A Wayfarer's Night."  
 7.50.—J. MARRONEY (Solo Cornet).  
 "Silver Showers" ..... *Reverend*  
 8.5.—Band.  
 Suite, "Bohemian" ..... *J. Ord Hunt*  
 8.20.—W. PITTARD (Physical Training Instructor, Docks Athletic Club, Cardiff) on "Exercises for Health."

- 8.30.—J. MURRAY and A. ANDERSON (Cornet Duet).  
 "Exochord" ..... *Bella*  
 8.35.—Lorna Mansfield.  
 "The Tune of the Open Road" ..... *Lola*  
 "The Magpie" ..... *Lola*  
 8.45.—Band.  
 Fantasia, "Military Church Parade" Hawkins  
 9.0.—Lorna Mansfield.  
 Two Folk Songs ..... *arr. C. Villiers Stanford*  
 "Mary, What's the Matter!"  
 A March.  
 9.10.—Band.  
 Selection, "Mirella" ..... *Georgina*  
 March, "Mephistopheles" ..... *S. Douglas*  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45.—Dance Music.  
 10.15.—Close down.  
 Announcer: W. N. Settle.

## MANCHESTER.

- 3.30-4.30.—Concert by the "ZZY" Orchestra.  
 5.0.—MAINLY FEMININE  
 5.25.—Farmers' Weather Forecast.  
 6.30.—CHILDREN'S HOUR.  
 6.35.—Boys' Brigade News.  
 6.40.—MR. FRANCIS J. STAFFORD, M.A. M.Ed., French Talk.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30.—"DOGS OF DEVON," Acts I. and II. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—Talk on "British Film Weeks." *S.B. from London.*  
 10.0.—"DOGS OF DEVON," Act III. *S.B. from London.*  
 Announcer: Sidney G. Honey.

## NEWCASTLE.

- 3.45.—Concert: Annie Armstrong (Solo Pianoforte), Norah L. Allison (Soprano), Ernest Fletcher (Solo 'Cello).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half Hour: Mr. A. Rae, M.A., on "Radio-Activity."  
 6.30.—Boys' Brigade News.  
 6.45.—Farmers' Corner.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30.—"DOGS OF DEVON," Acts I. and II. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—Talk on "British Film Weeks." *S.B. from London.*  
 10.0.—"DOGS OF DEVON," Act III. *S.B. from London.*  
 Announcer: C. K. Parsons.

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(Jan. 29th.)

2000 2001

UNITED STATES OF AMERICA

### Miscellaneous Programme

**BOURNEMOUTH.**

**CARDIFF.**

## THOSE "HOWLERS."

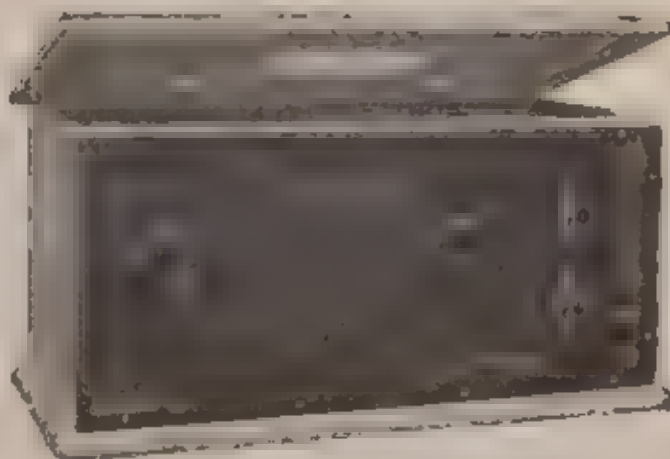
15. *Journal of the American Medical Association*, 277:1033-1034, 1996

**NEWCASTLE**

8.45. Concert - Dorothy Purvis (Continued)  
At ease Robins Solo Cornet  
9.15. WOMEN'S HOUR  
9.15. CHILDREN'S HOUR  
10.0. Scholars' Half Hour - Charles Wain  
Talk on "Earthworms and their Relation  
to Farmers' Corn"  
10.30. NEWS, S.B. from London  
Local News and Weather Forecast  
11.0. MR. FRED W. DENNY O.B.E.  
D.C.L., F.R.S., on "Northumberland and  
its Great Ages"  
11.35. THE WIRELESS ORCHESTRA  
Selection of Stephen Adams's Songs  
11.45. JOHN W. SMITH (Tenor)  
"Mure My Girl"  
"No More"  
11.55. PHYLLIS H. WELLS  
"Thou Mighty Monster"  
12.0. Orchestral  
"La Pomme"  
12.15. Phyllis Howe  
"I Thank"  
"Without Thee"  
12.30. A MURK TRIAL BY JURY. S.B. from London  
12.50. NEWS, S.B. from London  
1.0. SIR WILLIAM BRAGG. S.B. from London  
1.15. Orchestral  
"Tears Me"  
1.55. John W. Smith.  
"Drink to Me Only"  
"Eunuchs"  
1.10. THE SAVOY BANDS. S.B. from London  
11.0. Close down



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**Can be Instantly Adapted for Use with Any Type of Valves.**

**T**HE new Ethophone V, known as Mark III, has the several features not included in earlier models

(1) **Power Valve.**—In this model, with the High-Low Power Switch in the Low Power position, the Power Valve comes into use immediately after the Detector Valve. When the Switch is in High Power position, an extra stage of amplification is interposed in front of the Power Valve.

(2) The Set can be instantly adapted for use with any type of valve. This means that should a new type of valve be produced, it is not necessary to have extensive and expensive alterations carried out. In series with each valve there is a set of spare lamp sockets which, used as a type of any valve can be arranged. The sets are normally sent out with the correct connections to suit the R.F. valve in the first three stages and the A.C. valve in the last stage. We hold a stock of spare sockets for use with all types of valves such as D.F., Waco, and other low cost recent valves. A full Equivalency chart is being used so cannot too strongly recommend the D.E. 2, the most economical valve in the world.

In other respects the Ethophone V remains the same.

It is the most moderately priced high-class long-range 4-valve Receiver on the market. With a good aerial in most localities the

set will receive all British Broadcasts in a Loud Speaker and Pa's (both Stations) and Bruner's.

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To which must be added Broadcast Licence £1 5s. 0d.

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From Times, 1924

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# BURNDEPT



# WIRELESS PROGRAMME—WEDNESDAY (Jan. 30th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

3.30-4.30.—Concert: The Wireless Triad  
Salvey Cressy (Harpone)  
5.0.—WOMEN'S HOUR: A Talk on Hockey  
by W. A. Baumann (Secretary to  
England Women's Hockey Association)

6.0.—STORIES: Uncle Jeff's  
Illustrated with Music  
7.0.—TIME SIGNAL AND 1ST GENERAL  
NEWS BULLETIN S.B. to all Stations  
MR. HIRALD HADDON (the B.B.C. Dramatic  
Critics' News and Views of the  
Theatre) S.B. to all Stations  
Local News and Weather Forecast

7.30.—THE WIRELESS ORCHESTRA  
Overture: "Der Freischütz"  
Value: "Pinnacles"  
8.0.—ROBERT NAYLOR (Tenor)  
Sing No More, Ladies  
Local News and Weather Forecast

8.15.—LLOYD CHANDOS  
Oh! My Gaby  
9.0.—HORGATION Rhapsody, No. 2  
JAM. S. ROBINSON in Humorous  
By the Old  
The Sweetest Girl  
10.0.—LLOYD CHANDOS  
Twilight Time  
Kathryn

10.15.—MR. J. H. LEONARD, B.Sc., Gold  
Lecturer at the Natural History Museum, on  
The Work of a Guide Lecture  
10.30.—TIME SIGNAL AND 2ND GENERAL  
NEWS BULLETIN S.B. to all Stations  
Local News and Weather Forecast

10.45.—ORCHESTRA  
1. Marche, 2. Air de Ballet, 3. Angelas, 4.  
Fete Bohème  
William S. Robinson in Humorous Piano  
Local News and Weather Forecast

11.0.—Ballet Music from "Femina"  
1. Torchlight Dance; 2. Dance of the Boys  
Fox-trot: "Oseanna"  
10.30.—Close down  
Announcer J. S. Dodgson

## BIRMINGHAM.

3.30-4.30.—Falkman and his Orchestra relayed  
from the Capital Cinema  
5.0.—"SWA'S" "FIVE O'CLOCK"  
Everyman, Talks to Women, Vocal and  
Instrumental Artists, the Station Orchestra  
5.45.—E. H. I. OF THE "KIDNIE"  
WINGS  
7.0.—NEWS S.B. from London  
MR. HIRALD HADDON S.B. from Lon  
Local News

7.30.—FRANK CANTELL  
Air for G String  
Andante Cantabile  
Are Mar a  
Chanson Louis XIII and Pavane  
Announcer and its Uses

8.15-9.45.—Interval

8.45.—PERCY EDGAR (Entertainer) "Cheva  
er Recita

9.0.—AULIE COUCHMAN (Solo Pianofort  
Capriccioso

9.15.—Percy Edgar Fortner Chevalier B  
9.30.—NEWS S.B. from London  
Local News and Weather Forecast

10.40.—THE STATION REPERTORY  
COMPANY  
Plantation Melodies and Negro Spirituals  
10.30.—"Beer Yle" in Morse Practice  
10.45.—Close down  
Announcer Percy Edgar

## Bournemouth.

3.45.—Concert: The "SBM" Trio, Mary Jel  
Harold Stroud (Tenor)  
4.15.—NEWS HOUR  
5.15.—Scholars' Half Hour R. M. Locke  
B.Sc. on "The Steam Engine"  
7.0.—NEWS S.B. from London  
MR. HIRALD HADDON S.B. from Lon  
Local News and Weather Forecast

7.30-8.0.—Interval

## Scotch Night.

8.0.—THE ACADEMIC SOCIETY  
Conductor: CAIT W. A. LEAHY  
Selection: "The Thistle"  
8.15.—RITA JELLY (Soprano)  
KERNST EADY (Baritone)  
ALGEMINE ORCHESTRA and  
ORCHESTRIC CHORUS  
The Winding of SEON MACLEAN  
(Bath)  
Orchestra  
Reminiscences of Scotland Fred Godfrey  
9.30.—NEWS S.B. from London  
Local News and Weather Forecast

9.45.—Rita Jelly  
Angus MacDonald  
9.55.—F. M. COPPENDALE  
(Super-late London Scottish)  
Steel, "The Devil Among the Towers"  
Scathiepy, "New Drummond of Perth"  
Hghaud Flung, "The Marquis of Huntley's"  
10.0.—Orchestra and Operatic Chorus  
Scotch Vocal and Orchestral Patrol: "The  
Gatherin' of the Clans"  
10.15.—Close down  
Announcer Bortram Frye

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Gatherin' of the Clans"  
10.15.—Close down  
Announcer Bortram Frye

Fox-trot, "Swinging Down the Lane";  
F. M. COPPENDALE

10.0.—Saxophone Solo, "Benedict Schubert"  
Believe Me, If All Those Ears are

8.20.—Songs, "Marna"  
In Sympathy

8.40.—Fox-trot, "Blue Hoover Jones"  
Waltz, "Daisy Melody"  
One-step, "Mr. Gal  
dubay and Mr. Stean"

8.55.—Saxophone Solo, "My Heart, at Thy  
Sweet Voice" ("Samson and De")

9.0.—Waltz, "Kiss in the Dark"; Fox-trot,  
Last Night on the Park Porch

9.30.—NEWS S.B. from London  
Local News and Weather Forecast

9.45.—Songs, "Macushla"  
"Passing By"

9.55.—Fox-trot, "Oh! Gee, Oh Gosh! Oh  
Golly!"  
One-step, "Mama"  
Fox-trot, "Mama"  
Kept On Waking

10.15.—Close down  
Announcer W. N. Settle

10.30.—Concert by the "22V" T-  
5.0.—MAINLY FEMININE  
5.30.—CHILDREN'S HOUR  
6.30.—Organ Recital relayed from the Picra  
ly Picture House. Organist, Mr. J. Armi  
tago, F.R.C.O.

7.0.—NEWS S.B. from London  
MR. HIRALD HADDON S.B. from Lon  
Local News and Weather Forecast

8.0.—ST. JOHN'S (WEASTIE) WESLEYAN  
PRIZE CHOIR  
Conductor: J. T. EDWARDS  
Accompanist: ELSIE RUSHTON

8.15.—Songs, "Strike the Lyre"  
Soprano Song, "Ferry Aloy"  
Agnes Cowan

8.30.—The Dance  
Softly Fall the Shades of

8.45.—THE SIRESSOR w.d.  
8.55.—T. H. MORRISON (Solo Violon)  
Selected Items

8.45.—T. A. COWARD, M.Sc., on Birds and  
the First Sign of Spring  
8.55.—St. John's Prize Choir  
Contralto Song "Oh Love From Thy Power"  
Soprano and Tenor  
(Elizabeth Bates)

9.0.—Part Songs, "Hymn to Music"  
Dudley Buck  
Fierce Was the Wild Bellow  
Humorous Song, "Song of the Cloth"

9.15.—Mrs. J. M. Taylor  
Quartette, "Cast Thy Burden Upon the  
Lord"  
Misses M. King and F. Bates and Messrs  
A. Pugh and A. Waterhouse

9.30.—The Siressor will Strike  
9.45.—NEWS S.B. from London  
Local News and Weather Forecast

9.55.—T. H. MORRISON  
2nd Movement from Concerto Mendelssohn  
St. John's Prize Choir  
Anthem, "By Babylon's Wave"

10.0.—Tenor Song, "Oh, That Summer Smell for  
Aye"  
(Frank Humphreys)

10.15.—Anthem, "Lead, Kindly Light"  
Pugh & Bates  
"Oh, Where Shal. Rest be Found?"  
B. S. Hughes

10.30.—W. F. BLETCHER (Eminent in  
Spirit to the Union of Lancashire and  
Cheshire Institute, Spanish Task

10.45.—Close down  
Announcer Victor Spivey

(Continued in col. 1, page 187.)



*The Supreme Achievement!*



*The New*  
**"D.W.3" REGENERATIVE  
RECEIVING CABINET**

This new "Davenport Wireless" Production attains a degree of efficiency and selectivity which is unequalled. Combined with parts of the highest quality, the range of frequencies covered is such as to enable the Amateur, The Home Purser and Berlin. One or more B.B.C. Stations, together with Paris, can easily be received at loud speaker strength. The simplicity of operation will appeal to those who are not conversant with the intricacies of wireless. The set is fully guaranteed and is received direct on this set on many occasions. Fully Guaranteed.

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For best results "  
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B.B.C. stamped Price 17/6 per pair (4/000 extra)



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MONOVALVE**

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No Installation Cost.

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to about 50 miles, while quite a pleasant signal  
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ACCESSORIES REQUIRED HEADPHONES, VALVE  
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is its efficiency, after  
carefully the  
specification, and  
make your comparison from  
a value for money point of  
view. In the A.J.S. Set,  
efficiency is its dominant  
feature and you have on a  
set to receive the  
better it is not necessary to  
purchase a separate set of  
specification, and the  
thing ready for installation  
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and fees.



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Phones, High and Low Tension  
Batteries, Aerial Wire, In-  
sulators, Lead-in Tube, etc.

**A.J.S.**

**TWO, THREE & FOUR-VALVE  
RECEIVING SETS**

A.J.S. Sets are unsurpassed for  
Selectivity, Clearness of Reception,  
and Power; whilst the Workman-  
ship and Materials are of the  
Best Quality.

Catalogue and fullest particulars will be sent on request

**A. J. STEVENS & Co. (1914), Ltd., WOLVERHAMPTON.**

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The above prices include  
Marconi and B.B.C. Fees.











# WIRELESS PROGRAMME—FRIDAY (Feb. 1st.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON

- 3.30-4.30.—Concert: The Wireless Teto and Leslie Eaton (Baritone).  
 5.0.—WOMEN'S HOUR "A Chat to the Thin Woman," by Rosalie Neish Impressions of the Week  
 5.30.—CHILDREN'S STORIES "What the Fly Said," by Olga Somers Songs by F. Neil Rex, including "The Vicar of Bray" "Jack Hardy," Chap. 18, Part II., by Herbert Strang (The Red)  
 6.15-7.0.—Interval.  
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN S.B. to all Stations  
 G. A. ATKINSON (the B.B.C. Film Critic, "Seen on the Screen," S.B. to all Stations)  
 Local News and Weather Forecasts  
 Programme S.B. to Southampton  
 7.30.—THE WIRELESS ORCHESTRA  
 Conducted by L. STANTON. LEEFER'S Overture, "Mignon"  
 Valse, "Mon Rêve"  
 JAMES STEWART, the Original Tramp  
 GADY'S MERIDIAN in Studies  
 Orchestra  
 Musical Comedy Selection, "Tina" Hubert  
 Oriental Dance, "Miroca"  
 I AM OPENSIAW (Baritone)  
 My Captain  
 "Mending Roadways"  
 Jan. Concert  
 Piano  
 Orchestra  
 Fantasia on "Aida"  
 David Openshaw  
 "Smile Through"  
 The Old Maid  
 9.15.—MR. H. E. POWELL-JONES on Equador S.B. to Southampton  
 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN S.B. to all Stations  
 Local News and Weather Forecasts  
 9.45.—Orchestra  
 "Tina Arabian Dances"  
 Gady Meridian—in further Studies  
 Orchestra  
 In a "Hill" Shopping Street  
 10.15.—"THE VALKYRIE," Act III (Wagner), relayed from The Royal Opera House Covent Garden. S.B. to all Stations  
 Announcer J. S. Dodgson

## BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra relayed from Lazzari Piccola House  
 5.0.—WOMEN'S CORNER  
 5.30.—Agricultural Weather Forecast  
 KIDDE'S CORNER  
 7.0.—NEWS S.B. from London  
 G. A. ATKINSON S.B. from London  
 Local News and Weather Forecast  
 7.30.—THE STATION ORCHESTRA  
 Special Request Items  
 Jock LINGMIRE (Humourist) in Wit and Humour from his Repertoire  
 NEVILLE BOWWORTH at the Piano  
 Orchestra  
 Special Request Items  
 8.15-8.45.—Interval  
 8.45.—Orchestra  
 Special Request Items  
 9.30.—NEWS S.B. from London  
 Local News and Weather Forecast  
 9.45.—Orchestra  
 Special Request Items  
 10.15.—"THE VALKYRIE," Act III S.B. from London  
 Announcer H. Cecil Pearson

## MILNTERVILLE

- 3.45.—Concert: The "60M" Trio  
 4.45.—WOMEN'S HOUR  
 5.15.—KIDDE'S CORNER  
 6.15.—Scholar's Half Hour: Miss Gray, "The Camp Cook's Story," No. 2  
 7.0.—NEWS S.B. from London  
 G. A. ATKINSON S.B. from London  
 Local News and Weather Forecasts  
 7.30.—The Entire Programme S.B. from London  
 Announcer: W. R. Keene

## MANCHESTER

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema  
 5.0.—WOMEN'S HOUR  
 5.15.—KIDDE'S CORNER  
 6.15.—Scholar's Half Hour: Miss Gray, "The Camp Cook's Story," No. 2  
 7.0.—NEWS S.B. from London  
 G. A. ATKINSON S.B. from London  
 Local News

## Choral Night

- Choir THE APOLLO CONCERT PARTY  
 Vocalist TOM SHERWOOD  
 7.0.—Choir: "March, 'Jocelyn'" Schellman  
 Entr'acte, "Phyl Nana"  
 7.40.—Choir: "Castles"  
 "Sleep Thy Last Sleep"  
 The Image of a Rose  
 7.55.—Songs, "The Heart Bowed Down"  
 March of the Cameron Men  
 8.5.—Orchestra: Overture, "Romero and Juliet"  
 8.20.—Choir: "O Sweet Nought"  
 "Away to the Forest"  
 "Come, Gentle Night"  
 8.35.—COLLIER ARTHUR JENKINS  
 (Miners' Agent, Pontypool): Chat on "The Improvement of Colliery Villages"  
 8.45.—Orchestra: Selection, "La Gran Via"  
 8.55.—Songs of a Boring Cell  
 The Pibroch Man  
 The Spying of the Spy  
 9.5.—Choir: "Ar Hyd y Nos"  
 "The March of the Men of Harlech"  
 "Dawn Song" ("Golden Harp")  
 9.20.—Orchestra: Selection, "Rite"  
 9.30.—NEWS S.B. from London  
 Local News and Weather Forecasts  
 9.45.—Dance Music  
 10.15.—"THE VALKYRIE," Act III S.B. from London  
 Announcer W. N. Seale

## IMPORTANT TO READERS.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

Technical inquiries dealing with the reception of broadcast telephony, such as the use of sets to be employed etc. should NOT be addressed to "The Radio Times." Letters from Readers concerning the programmes and their transmission are welcomed.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 2-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

## MANCHESTER.

- 3.30-4.30.—Concert by Agnes D. Lister (Soprano), Lillian Tordoff (Contralto), Walter Turner, J. Sabon (Baritone)  
 5.0.—STATIONARY FEMININE  
 5.15.—KIDDE'S CORNER  
 6.15.—Scholar's Half Hour: Miss Gray, "The Camp Cook's Story," No. 2  
 7.0.—NEWS S.B. from London  
 G. A. ATKINSON S.B. from London  
 Local News and Weather Forecasts  
 7.30.—THE "22Y" ORCHESTRA  
 March, "Tartarus"  
 Overture, "Sauramide"  
 JAMES WORSLEY (Dialect Entertainer)  
 How Joe & Peter proved himself a Briton  
 Orchestra  
 Walse, "The Sleeping Beauty"  
 Intermezzo, "Mystic Beauty"  
 8.45.—EDWARD S. STOTT on "The History of the Manchester Rugby Football Club"  
 9.0.—Orchestra  
 Ballet Music, "Les Ermitages"  
 9.15.—JAMES WORSLEY (Dialect Entertainer): "An Orderment"  
 9.30.—NEWS S.B. from London  
 Local News and Weather Forecasts  
 9.45.—Orchestra  
 Selection, "Madame Butterfly"  
 10.0.—W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institute): Spanish Talk  
 10.15.—"THE VALKYRIE," Act III S.B. from London  
 Announcer Ben Godfrey, Junr

## NEWCASTLE

- 3.45.—Concert: E. Oppenheim's Piano Quartet  
 4.45.—WOMEN'S HOUR  
 5.15.—CHILDREN'S HOUR  
 6.0.—Scholar's Half Hour: Mr. E. J. Liams, B.Sc., Talk on "The Story of Pirexiles and Lavoisier"  
 6.35.—Farmers' Corner: Mr. R. W. Wheldon  
 Foods and Feeding  
 7.0.—NEWS S.B. from London  
 G. A. ATKINSON S.B. from London  
 Local News and Weather Forecasts  
 7.30.—THE "22Y" ORCHESTRA  
 Selection: "The Maid of the Mountains"  
 7.45.—R. YEAMAN DODDS (Soprano)  
 Scherzo in B Flat Minor  
 7.55.—HILDA ROOD (Contralto)  
 "She is Far From the Land"  
 Good Morning, Brother Sunshiner  
 8.5.—Orchestra  
 Concert Valse, "One Hour of Love"  
 8.1.—"Lorraine"  
 "Last Watch"  
 8.25.—Orchestra  
 Dance Suite, "Maiden"  
 "Love to the Danzou Rose"  
 "Alone"  
 8.45.—H. YEAMAN DODDS  
 "Prophet Bird"  
 To the Spring  
 8.55.—Orchestra  
 Entr'acte, "Little Dream Lady of Mine"  
 9.0.—NEWS S.B. from London  
 Local News and Weather Forecasts  
 9.45.—JOHN W. BARRIE (Solo Violin)  
 Fantasia, "Mantana"  
 9.50.—"Little M. My Heart"  
 "Sanctuary"  
 "Lean From Your Window"  
 10.0.—Orchestra  
 Suite, "Americans"  
 10.15.—"THE VALKYRIE," Act III S.B. from London  
 Announcer E. L. O'Hanlon



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# "La Bohème."

Saturday's Opera, described by Percy A. Schotes.

**LA BOHÈME** means "Bohemia" in the postcard sense. The plot is, for the most part, drawn from Murger's novel, *Scènes de la Vie de Bohème*, which relates incidents in the happy-go-lucky artists' quarter of Paris, about a century ago. The music, by Puccini, is flowing and tuneful and very Italian. *La Bohème* is, in all countries, one of the most popular of Puccini's operas, its skilful mixture of humour and pathos providing probably one of its strongest attractions.

It was first performed (in Turin) in 1896, and was introduced to British audiences (at Manchester) by the Carl Rosa Company, the following year. The following brief account is intended to be read in advance and then followed as the opera proceeds.

## ACT I.—THE GARRET

No overture—merely a few bars of orchestra introduction, and the curtain rises on a garret in which are

RUDOLPH, a poet (Tenor)

MARCEL, a painter (Baritone);

SCHAUNARD, a composer (Baritone);

MIMI, a philosopher (Bass).

RUDOLPH (Tenor) and MARCEL (Baritone), trying to work, feel the bitter cold. Eventual 3. Marcel burns his great drama, bit by bit, and MIMI (Bass) having entered, the three facetiously applaud the public appearance of Rudolph's work ("I find it very sparkling," etc.).

Suddenly, lavish provisions and fuel are brought in by two boys, followed by SCHAUNARD (Baritone), who tries to explain the wind fall to his noisy friends. As it is Christmas Eve, they decide to open the wine, but to dine out. BENOIT (Bass), their landlord, now appears, demanding the rent. They cheerfully ply him with wine, but finally, pretending righteous indignation at one of his wicked stories, push him out—without having paid their debt!

All except RUDOLPH, who stays to finish an article, go out to dine. Very soon Rudolph hears a knock on the door.

MIMI (Soprano), a maker of artificial flowers, living in the same building, asks for a light for her candle, which has gone out. Rudolph presses her to enter. She is soiled with a fit of coughing, and finally swoons. On reviving, she lights her candle and leaves, but immediately returns for her key, which she has lost. Both candles are blown out by the draught from the door, and the search for the key is continued in darkness. Hands meet, and Rudolph expresses his tender sympathy, and goes on to describe his poetic ideals.

Solo: "Your tiny hand is frozen."

MIMI (Soprano) sings of her dainty work.

Solo: "They call me Mimi... fine eastern stuffs or silk I deftly embroider."

Rudolph's friends then call to him from the courtyard; they urge him to follow them to the Café Momus, and he promises to do so. The Act closes with an impassioned scene between MIMI and RUDOLPH. RUDOLPH persuades MIMI to join his friends and himself at supper. He puts her shawl around her and takes her arm, and they go out into the moonlight.

## ACT II.—AT THE CAFÉ MOMUS

(This Act is not to be broadcast as it represents little more than a gay incident in the drama, this does not greatly matter, but the following brief summary should be read.)

The four Bohemians, with MIMI, dine together at the Café Momus in a crowded square. MUSSETTA (Soprano), a former love of Marcel's

appears with a wealthy and foolish old man. She diplomatically reconciles herself with Marcel and contrives to be carried off by him and his friends, leaving the bewildered old gentleman to pay the bill.

## ACT III.—AT THE CITY GATE

This Act brings a great change of feeling in the drama, which is strongly reflected in the music. It is winter and the curtain rises on a group of scavengers and others, waiting in the raw, frosty early morning for the gate to be opened. Sounds of revelry, including Musetta's voice, are heard from the tavern near by. MIMI, now apparently weak and ill, enters, and asks at the inn for MARCEL, who is living here with Musetta, and who quickly comes to her. She asks him to help her. Quarrels have occurred; she and Rudolph find it difficult to live together, but equally difficult to part. RUDOLPH enters, and MIMI hides behind a tree. Rudolph, it appears, is torn by jealousy. He tells Marcel much the same tale as has just been heard from MIMI and also expresses a fear that MIMI is dying. MIMI reveals herself by her coughing and sobbing.

MIMI and Rudolph sadly agree to part. MARCEL meanwhile has heard MIMI's stirring in the inn, and these two, quarrelling, form a quartet with MIMI and RUDOLPH.

## ACT IV.—IN THE GARRET AGAIN

In the garret RUDOLPH and MARCEL are gossiping, under pretence of work. One thinks of his MIMI, from whom he has parted; the other, of Musetta. Presently they sing a brief duet, Rudolph beginning, "Ah, Mimi, far from me, I feel hearted!" and Marcel joining him with, "How is it that my breath with speed mechanical keeps moving?"

SCHAUNARD and COLLINS enter, and the four make merry over a scanty meal, which they pretend is a banquet, ending with a mock duet between Schaubard and Collins, while the other two dance.

MUSSETTA suddenly enters with agitation, bringing MIMI, who is now fatally ill, and who has asked to be brought back to Rudolph once more. She is sadly carried in and laid on a bed. The four comrades and Musetta try to help her. Musetta offers her earrings to be pawned so that food and medicine may be bought. Collins decides to pawn his coat also, and philosophically declaims a farewell to

(Solo: "Garment antique and rusty, a last good-bye!")

At last, all have gone out on various pretexts and RUDOLPH and MIMI are left alone. They sing a duet, recalling the past. (In this Rudolph recalls his first song: "Your tiny hand is frozen.")

MIMI becomes rapidly weaker. The others return with help, food and medicine, but soon it is seen that MIMI is dead. Rudolph, overcome, falls sobbing, in a last embrace of his lost love.

[Acts I., III. and IV. of this Opera will be broadcast to all stations on Saturday, February 2nd.]

## THOSE RUSSIAN NAMES

SOME little while back an old lady, rather hard of hearing, was listening to selections by the famous Bolshoi Orchestra. Suddenly she burst out laughing. She was asked what was "on."

"Well, my dear," she replied, "the gentleman has just said it was 'bally like an orchestra, and I really thought it was one!'"







# Bournemouth Calling!

By Bertram Fryer, Director of the Bournemouth Station.



MR. BERTRAM FRYER

**B**ournemouth is a charming town, with a long and interesting history, and from the engineering point of view it is, I think, the most important of the family. All the engineers who have had experience in the other stations of the B.B.C. wax enthusiastic when first they behold our transmitting station. In other less favoured spheres, the engineers would have no better than they plant their transmitting stations down in any old corner. In a loft luggage room, I suppose, if there is no other place available but in Bournemouth our transmitting station is a garden and in the garden everything is lovely.

We transmit on 1,000 watts, and are heard over a very wide area. In Northern Algeria there is a little colony who listen regularly to our programmes, and from time to time we send them messages of greeting.

In my last station, Newcastle—some of the most enthusiastic listeners were in Shetland and, to my great delight, old friends in those far off misty islands in their lone shuntings can hear Bournemouth very well.

## Keeping Listeners Alert.

There is one feature about the transmission from the Bournemouth Studio which is probably unique. It is, that the microphone is on all the time. It happens to be one of my fads, if you care to call it so, that the listeners like to hear the accidentals of the studio, such as the tuning of the bands, the casual conversation which goes on between the items, etc. This keeps the listeners always on the qui vive and conveys an atmosphere of "something doing," which seems to meet with public appreciation.

In some respects, the Bournemouth listening public is more difficult to please than any other. There is a large number of insured people here, and the average of general culture and musical attainment is very high, but we are particularly fortunate in having as our Musical Conductor Captain Featherstone, who has had a long and varied experience as a Regular Army Band master. It is somewhat difficult to make out any one of the performances for which he was responsible, as the general standard of excellence is so high, but I think that the Symphony Concert was our most conspicuous success.

Another performance of which we had good reason to be proud was the opera, "The Lily of Killarney." We had a chorus of thirty and a band of about the same strength, reinforced by leading artists of London.

## Memories of Long Ago.

The other night we had an evening out on "A Night of Memories," and this seems to have created the utmost enthusiasm. All through the performance the telephone bell was ringing and requests for "encores" were frequent and insistent. There seem to be no songs like the old songs, and, needless to say, we shall have other nights of memory in the future.

Another projection into the past was a sketch entitled "Eighty Years Ago." This depicted a party at an old country house with the old Squire of the coaching days. There were ghost stories, wind effects, the clatter of galloping horses, good rollicking old songs, a

small boy being told a fairy tale, and other reminiscences of the old times. It was a great success, as our post-bag abundantly testified. We had seven hundred letters of appreciation.

Considerations of space prevent me from dealing at length with the "Women's Hour" although "a tale I could unfold" about a cake-baking competition, "The Children's Hour" which is a perpetual joy, and the "Scholars' Half Hour," which has proved an enormous success. In one school alone 250 boys out of 170 have received sets, and they often write to ask for more. So much for the past. What of the future? I can unhesitatingly say that the best is yet to be.

## Future Events and a Secret.

A Request Night is being started. We have had a splendid mail on this, and a night of this type will be a permanent feature of our programmes. Another feature of our programmes which appeals very widely consists of short snappy sketches, either dramatic or comedy.

We are developing the oratorical side of our programme, and if any big man with a message comes to Bournemouth, it will not be our fault if we fail to enlist his services for the benefit of our listeners. If he cannot come to our Studio, we will go to him, if the necessary permission is given.

I did not intend to give away a secret, but I feel I cannot refrain. Shortly there will be put under rehearsal a new three-act musical comedy, which should prove bright and brilliant, and, I hope, a great success.

## Comrades All.

We can modestly claim that we have accomplished a good deal of work during our brief period of existence. The Assistant Station Directors, the Engineers, and all on the Staff have worked hard in their respective capacities to maintain things at a high level. The spirit that resides in the Bournemouth Station is one of excellent comradeship and willingness. This has been the secret of our success.

I should like to take this opportunity of thanking the Committee which is responsible for the Sunday Addresses and the "Scholars' Half Hour." I should also like to thank all listeners for the excellent support which they have given the Bournemouth Station and for the enthusiasm with which they have received our efforts. It is an incentive to us all to keep on giving of our best.

# Wireless Wisdom.

"You may be as expressive as you like in a song provided the song remains a song."  
—PETER SCHUBERT.

"Co-operation is the foundation stone of contentment and reciprocity between employers and workmen."  
—TUX RY HOW SIR WM. BULL. BARR. M.P.

"At a social function you cannot throw all the social conventions overboard for the sake of proving that you believe in democratic principles."  
—G. A. ATKINSON.

"It is not the place of religion to make people resigned to any situation which can be improved."  
—TUX REV H. ARSON.

A PARODY has no meaning till you know the original."  
—BASIL BLACKWELL.

# Birmingham's Musical Director.

An Impression of Mr. Joseph Lewis.

**T**O meet Mr. Joseph Lewis is as good a tonic for the tired spirit as could possibly be prescribed. Fresh and vigorous, with abounding vitality that inspires optimism in those who come in contact with it, the personality of the Musical Director at Birmingham was widely known throughout the Midlands before he joined the B.B.C. staff.

Not tall in stature, yet broad, with a complexion that is fresh, and eyes that twinkle keenly from beneath rather heavy eyebrows, a smile that is always active and pleasant. Mr. Lewis is affectionately known to thousands as "Young Joe," to distinguish him from his father, a famous conductor in the Midlands, known also as "Joe." Sometimes, it is true, he is himself described as "Old Joe" and in this connection he tells an amusing story.

## Street boy Carance.

Some twenty years ago, during a discussion on Voice Production, he declared that even the raucous voices of newspaper boys could be trained to sing decently. "After my hearers," he says, "had exhausted all their synonyms for lunatic, fanatic, etc., and challenged me to prove it," I accepted the page of battle, with the result that about two months later some two hundred boys sat in tiers on the platform of a biggish hall in Walsall.

My conductor's stand was a frail structure of ginger beer cases, camouflaged by hunting, and after each item I stepped off my stand in fear and trembling. And the climax came! I forgot the fragile nature of its construction, and for one item I leapt—positively!—to my place, only to find the stand gave way beneath my plunging feet!

## "Poor Old Joe."

I am told I nearly disappeared entirely, only my countenance being visible to the excited audience. However, I scrambled to my feet, rearranged my pedestal, and then, amidst deathly silence, the announcer stated, with becoming gravity, "We shall now sing 'Poor Old Joe.'" We did five minutes afterwards when the laughs had subsided.

Mr. Lewis is a hard worker and knows not only how to get the best out of himself, but also from those who work with him. His reputation as a conductor is well known, he having conducted various Midland Chorus since 1910. Since the war, he has conducted the Wolverhampton Musical Society, a body of some three hundred singers, and the City of Birmingham Chorus. It is interesting also to note that Mr. Lewis was studying at the Midland Institute, under Mr. G. A. Breeden, at the same time that Mr. Frank Mudina and Miss Roxina Buckman were pupils.

## Guide, Philosopher and Friend.

Sir Edward Elgar and Mr. Grauville Bantock have paid fine tributes to the work of Mr. Lewis, and, indeed, the former, on one occasion, went specially to Dudley to hear him conduct "The Spirit of England" and other pieces.

In forming the Birmingham Station Repertory Company, Mr. Lewis set a high standard that has been well maintained.

It is now Lewis the man, rather than Lewis the official, that is being described. One who has worked with him says: "At a rehearsal he is by turns comedian, tragedian, poet, mimic, guide, philosopher, but always friend. Though we work so hard that at the end we are thoroughly exhausted, the work has been accomplished without irritation or discouragement."









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# WIRELESS PROGRAMME—GLASGOW (Jan. 27th to Feb. 2nd.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## SUNDAY.

- 3.0-5.0.—SYMPHONY CONCERT *S.B.* from Manchester.  
 5.0-5.30.—CHILDREN'S CORNER. *S.B.* from Manchester.  
 5.30.—Psalm 46, "God is Our Refuge and Strength" (Tune Stroudwater).  
 5.40.—THE REV J. A. G. MURRAY, B.D., of Park Church, Religious Address.  
 5.50.—Psalm 57 "Be Merciful to Me, O God."  
 9.0.—ANDREW TEMPLETON (Solo).  
 15. Movement of Sonata for Cello and Piano.  
 (Andrew Bryson at the Piano).  
 9.15.—HERINE PATERSON (Mezzo-Contralto).  
 "Drink To Me Only With Thine Eyes."  
 "Flower Song" ("Faunt").  
 9.20.—Andrew Templeton.  
 2nd Movement of Sonata for Cello and Piano.  
 (Andrew Bryson at the Piano).  
 9.30.—NEIL DONALDSON (Tenor).  
 "Under the Lanterns."  
 "London Lull."  
 9.37.—Catherine Paterson.  
 "Ave Maria."  
 "Where Comes Love."  
 9.47.—Andrew Templeton.  
 "Andacht."  
 "Am Springbrunn."  
 10.0.—NEWS. *S.B.* from London.  
 Local News and Weather Forecast.  
 10.15.—Catherine Paterson and Neil Donaldson.  
 Duet, "The Merry Month of May."  
 Duet, "Miserere" from "L. Trova."  
 10.30.—Special Announcements, Close down.  
 Announcer: Herbert A. Carruthers.

## MONDAY.

- 3.30-4.30.—An Hour of Melody.  
 4.45.—A TALK TO WOMEN.  
 5.15.—THE CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 6.4.—NEWS. *S.B.* from London.  
 7.0.—NEWS. *S.B.* from London.  
 7.15.—"DOGS OF DEVON," Acts I & II.  
*S.B.* from London.  
 9.30.—NEWS. *S.B.* from London.  
 9.45.—Talk on "British Film Weeks." *S.B.* from London.  
 10.0.—"DOGS OF DEVON," Act III. *S.B.* from London.  
 Announcer: A. H. Swinburn Paterson.

## TUESDAY.

- 3.0.—Norman Austin's "Musical Moments" relayed from La Scala Picture House.  
 3.30-4.30.—An Hour of Melody.  
 4.45.—A TALK TO WOMEN.  
 5.15.—THE CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 7.0.—NEWS. *S.B.* from London.  
 Local News and Weather Forecast.  
 7.30.—ORCHESTRA.  
 Overture, "Return from Abroad."  
 7.42.—ERIC SCOTT (Entertainer at the Piano).  
 Selections from his Repertoire.  
 7.57.—ORCHESTRA.  
 Selection, "A Country Girl."  
 8.15.—ERIC SCOTT. More Selections.  
 8.30.—A MOCK TRIAL BY JURY *S.B.* from London.  
 9.30.—NEWS. *S.B.* from London.  
 9.45.—SIR WILLIAM BRAGG. *S.B.* from London.

- 3.0.—THE SAVOY BANDS. *S.B.* from London.  
 11.0.—Close down.  
 Announcer: Mungo M. Dew.

## WEDNESDAY.

- 3.30-4.30.—An Hour of Melody.  
 4.45.—A TALK TO WOMEN.  
 5.15.—THE CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 7.0.—NEWS. *S.B.* from London.  
 7.15.—ARTHUR HALLIDAY. *S.B.* from London.  
 Local News and Weather Forecast.  
 7.30.—DAVID B. MUNRO M.A., LL.D., on "The British Constitution."  
 Modern British Composers Night.  
 7.45.—AUGMENTED ORCHESTRA.  
 Conducted by H. A. CARRUTHERS.  
 Overture, "The Blue Danube."  
 7.58.—CATHERINE MAWER (Soprano).  
 "Come Gentle Night."  
 "Butterfly Wings."  
 8.0.—Eastern Suite, "Bene Mors."  
 8.20.—MILLEN RUFUS Bass-Baritone.  
 "Young District."  
 "A Soft Day."  
 8.30.—ORCHESTRA.  
 "By the Tarn."  
 "Puck's Melodrama."  
 9.45.—CATHERINE MAWER.  
 "Clothes of Heaven."  
 "Hairs."  
 9.0.—"At the Mill House."  
 "The Donovans."  
 9.10-9.30.—Local News and Weather Forecast.  
 9.45.—CATHERINE MAWER.  
 "Fair House of Joy."  
 "Sylvan."  
 9.55.—ORCHESTRA.  
 Overture, "Butterflies' Ball."  
 10.05.—"Passing By."  
 "It Was a Lover and His Love."  
 10.15.—ORCHESTRA.  
 "Moby on the Shore."  
 "Shepherd Fennel's Dance."  
 10.30.—Special Announcements, Close down.  
 Announcer: Mungo M. Dew.

## THURSDAY.

- 3.30-4.30.—An Hour of Melody.  
 4.45.—A TALK TO WOMEN.  
 5.15.—THE CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 7.0.—NEWS. *S.B.* from London.  
 7.15.—PERCY SCHOLLES. *S.B.* from London.  
 7.30.—NEWS. *S.B.* from London.  
 Local News and Weather Forecast.  
 Request Night.  
 7.40.—ORCHESTRA.  
 Overture, "Morning, Noon and Night."  
 7.45.—RIDDELL BREAHA (Baritone).  
 "In Sheltered Vale."  
 "The Fat Lull Feller."  
 7.55.—ORCHESTRA.  
 Selection, "To-night's the Night."  
 8.0-8.30.—Interval.  
 8.30.—MAURICE COLE AND REX PALMER. *S.B.* from London.  
 9.30.—NEWS. *S.B.* from London.  
 Local News and Weather Forecast.  
 9.45.—Ridwell Brehm.  
 "The Old Side Car."  
 "Anne Laurie."

- 3.0.—"Two Extraneous," "Rendezvous," "Traumatic," "Huddled Brechin."  
 10.05.—"When the Kye Come Hae," "Duncan Gray."  
 10.15.—ORCHESTRA.  
 "Waltz," "The Blue Danube," "March," "Sounds of Peace."  
 10.30.—Special Announcements, Close down.  
 Announcer: Herbert A. Carruthers.

## FRIDAY.

- 3.0.—Norman Austin's "Musical Moments" relayed from La Scala Picture House.  
 3.30-4.30.—An Hour of Melody.  
 4.45.—A TALK TO WOMEN.  
 5.15.—THE CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 7.0.—NEWS. *S.B.* from London.  
 7.15.—A. A. ATKINSON. *S.B.* from London.  
 Local News and Weather Forecast.  
 7.30.—Story Recital Night.  
 GEORGE ELIOT'S "In Mola."  
 Story to be told by MR. PERCIVAL STEEDS, B.A. (Lecturer in Elocution and Literature).  
 Scenes to be presented by the SSC "DRAMATIC COMPANY."  
 First Scene.  
 A DYING MESSAGE.  
 Dingo, Ramula, Savanarola.  
 Second Scene.  
 AN ARRESTING VOICE.  
 Characters.  
 8.30.—ORCHESTRA.  
 Fox-trot, "The Eyes of Siva"; Waltz, "Fancy Free"; One-step, "If All the Girls Were Girls."  
 9.0.—"THE STEEL MAXIM."  
 9.09-9.15.—Interval.  
 9.30.—NEWS. *S.B.* from London.  
 Local News and Weather Forecast.  
 9.45.—ORCHESTRA.  
 Fox-trot, "Midsummer Night's Blues"; One-step, "Jon is Here"; Waltz, "In the Eyes of the World You are Mine"; Four-some Reel; Tango, "O Sole Mio"; Fox-trot, "Oh, Baby"; Waltz, "Persian."  
 10.15.—"THE VALKYMIE," Act III. *S.B.* from London.  
 Announcer: A. H. Swinburn Paterson.

## SATURDAY.

- 3.30-4.30.—An Hour of Melody.  
 4.45.—A TALK TO WOMEN.  
 5.15.—THE CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 7.0.—NEWS. *S.B.* from London.  
 Local News and Weather Forecast.  
 7.15.—MISS M. E. M. DONALDSON on "The Great Triumph of Montrose at Inverlochy, February 2nd, 1645."  
 The Anniversary Night of Montrose's Great Triumph.  
 7.30.—ORCHESTRA.  
 Overture, "Guy Rattray."  
 7.42.—MARGARET F. STEWART (Soprano).  
 Gaelic Song, "Strawdha na na Ceileagan."  
 ("The Cockle Gatherer") Kennedy.  
 "Can Ye by Athol?"  
 7.52.—Interval.  
 8.0.—"A Gaelic Dream Song," Foulds.  
 7.57.—CHARLES McINNES (Baritone).  
 "I Mourn Not."  
 "O' That It Were So."  
 8.05.—ANDREW BRYSON (Solo Pianoforte).  
 (Continued in col. 2, page 167.)



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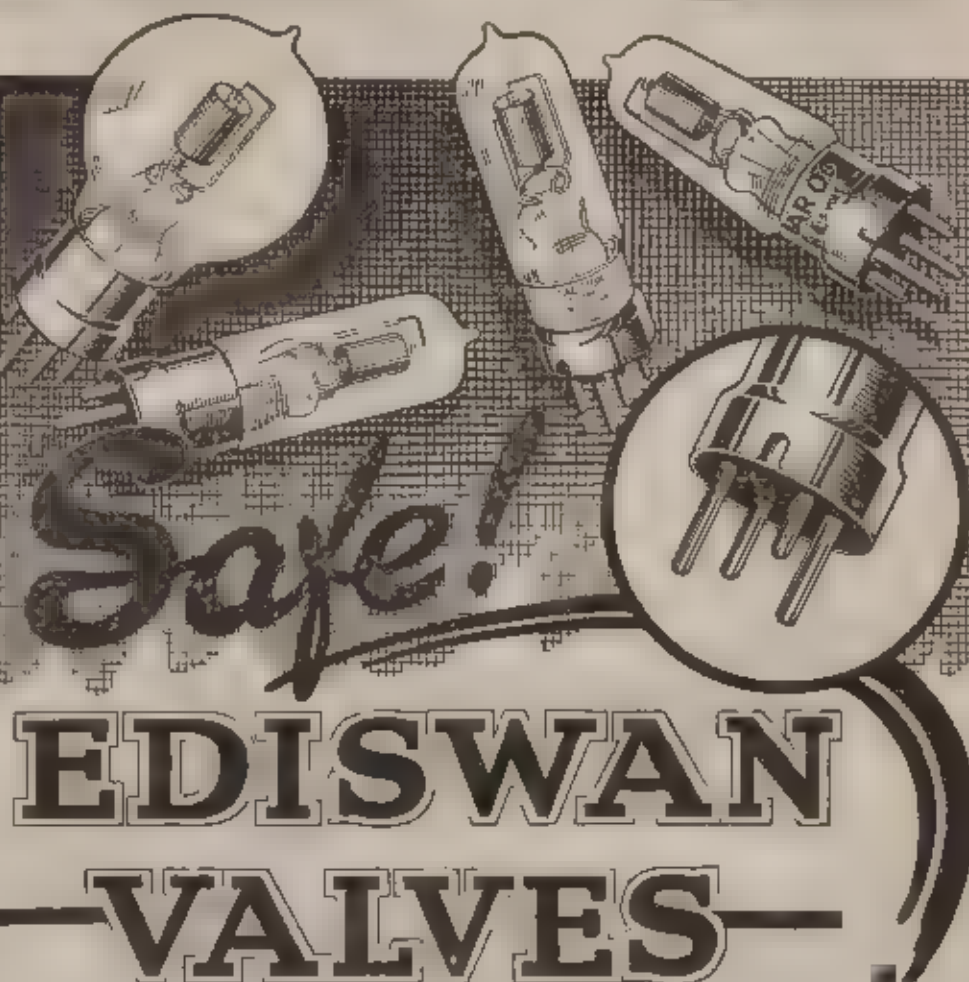
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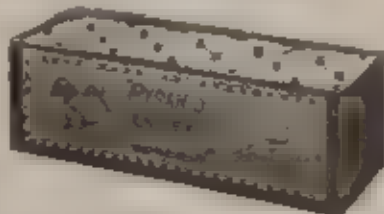
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# SUNDAY'S PROGRAMME.

(Continued from page 187)

8.00.—NEWS, S.B. from London  
Local News and Weather Forecast  
8.15.—Close down

## NEWCASTLE.

3.0-5.0. SYMPHONY CONCERT S.B. from  
8.5.50 CHILDREN'S CORNER S.B.  
8.30 MIDDLE LUCIENNE MARCHANT'S  
8.40 ERICA KING  
8.45 THE REV. ROBERT CLEMENS  
OF NEWCASTLE. Religious Address  
9.0. Erica King  
Hymn, "The Day Thou Gavest"  
9.5. Quintette  
"Egmont"  
9.15. Erica King  
Spring  
"Cradle Song"  
9.25 Quintet  
"Cavalier Rusticana," Part I.  
9.35. Lucienne Marchant (Soprano)  
Hymn & Sainte Cecile  
9.45. Quintette  
"Cavalier Rusticana," Part II  
10.0.—NEWS, S.B. from London  
Local News and Weather Forecast  
10.10. Quintette  
"Seaside"  
10.20. Close down

# WEDNESDAY'S PROGRAMME.

(Continued from page 173)

3.45.—Concert: Ernest Sharps Trio  
4.45. WOMEN'S HOUR  
5.15.—CHILDREN'S HOUR  
5.0. Scholars' Half Hour  
6.0. Seed Mixtures  
7.0.—NEWS, S.B. from London  
8.0. HUBALD HADDON S.B. from London  
Local News and Weather Forecast  
7.35. THE WIFE AND HERSTRA  
7.45. "Thru' the Night"  
7.45. MURIEL SOTHAM (Contralto)  
7.55. ROSINA WALL Solo Violon  
8.5. TOM SHERLOCK (Baritone)  
8.15. Orchestra  
8.25. Muriel Sotham  
8.35. Rosina Wall  
8.45. Tom Sherlock  
8.55. Orchestra  
9.0. Guard of Honour

9.0-9.30. Interval  
9.30. NEWS, S.B. from London  
Local News and Weather Forecast  
9.45. Orchestra  
9.55. Tom Sherlock  
10.0. The Sandman  
10.10. Muriel Sotham  
10.20. Muriel Sotham  
10.30. Muriel Sotham  
10.40. Muriel Sotham  
10.50. Muriel Sotham  
11.0. Muriel Sotham  
11.10. Muriel Sotham  
11.20. Muriel Sotham  
11.30. Muriel Sotham  
11.40. Muriel Sotham  
11.50. Muriel Sotham  
12.0. Muriel Sotham

## GLASGOW PROGRAMME.

(Continued from page 185)

8.00.—NEWS, S.B. from London  
Local News and Weather Forecast  
8.15.—Close down  
8.30. LA BOHEME Act I  
8.40. LA BOHEME Act II  
8.50. LA BOHEME Act III  
9.0. LA BOHEME Act IV  
9.10. LA BOHEME Act V  
9.20. LA BOHEME Act VI  
9.30. LA BOHEME Act VII  
9.40. LA BOHEME Act VIII  
9.50. LA BOHEME Act IX  
10.0. LA BOHEME Act X  
10.10. LA BOHEME Act XI  
10.20. LA BOHEME Act XII  
10.30. LA BOHEME Act XIII  
10.40. LA BOHEME Act XIV  
10.50. LA BOHEME Act XV  
11.0. LA BOHEME Act XVI  
11.10. LA BOHEME Act XVII  
11.20. LA BOHEME Act XVIII  
11.30. LA BOHEME Act XIX  
11.40. LA BOHEME Act XX  
11.50. LA BOHEME Act XXI  
12.0. LA BOHEME Act XXII

## THE STATION PIANOS.

The S.B.C. wishes to announce  
that the pianos used in the  
daily transmissions from all  
their stations are of the  
following well-known makes:  
BROADWOOD, STEINWAY, WEBER.

## THE PUBLISHER'S ANNOUNCEMENTS.

RATES OF SUBSCRIPTION to "The  
Radio Times" (including postage to any  
part of the world): SIX MONTHS, 6s. 6d.;  
TWELVE MONTHS, 12s. 6d.

Messrs. George Newman, Ltd., have now  
prepared a handsome case in red cloth with  
gold lettering for "The Radio Times,"  
complete with card down the back to hold a  
copy of this publication. A pencil is in-  
dispensable to the listener during the course  
of the programme, and this is included con-  
veniently in a slot at the side. Listeners  
should order this to-day from any News-  
agent. It is published at 2s. 6d., or send 4d.  
extra to cover postage for a case from the  
Publisher, 9-11, Southampton Street, Strand,  
London, W.C.2.

In a recent advertisement of Messrs. Harding,  
Holland & Fry, Ltd., of 27, Garton Hill, London  
E.C.4 the price is open to confusion, it should  
read: The O.T.R. Crystal Set, Type A, is fitted  
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on sides, also internal lightning arrester.

# Foreign Stations.

## FRANCE.

■ Eiffel Tower, P.L. Paris, 2,600 metres.  
8.40 to 7.0 a.m.; 11.0 to 11.30 a.m.; 3.40  
to 4.0 p.m.; 5.30 to 7.20 p.m.; 10.0 to  
10.30 p.m.  
Compagnie Française de Radiophonie (Emission  
Radiola), S.F.R. Paris, 1,780 metres.  
12.30 to 2.0 p.m.; 4.30 to 6.0 p.m.; 8.30  
to 10 p.m. (On Sundays and Thursdays  
Radio Dancing at 10 p.m. Close down at  
10.45)  
L'Ecole Supérieure des Postes et Télégraphes.  
450 metres.  
Sunday, 9.0 p.m.; Tuesday, 8.15 to  
9.25 p.m.; Wednesday, 9.0 p.m.; Thurs-  
day, 9.0 p.m.; Friday, 9.0 p.m.; Saturday  
9.0 p.m.

## SWITZERLAND.

Radio Station Marconi, TSF, Geneva, 1,100  
metres.  
Wireless transmissions daily (Sundays ex-  
cepted), 1.15 to 1.30 p.m.  
Lausanne, H.B.Z., 1,100 metres.  
4 p.m. Tuesday, Thursday, Saturday; 7 p.m.  
Monday, Wednesday, Friday, Saturday.

## GERMANY.

Koenigswusterhausen, L.F. Berlin, 4,000  
metres.  
6.0 to 7.0 a.m.; 11.30 a.m. to 12.30 p.m.;  
4.0 to 4.30 p.m.  
These times of transmission are Greenwich  
mean time.

## AMERICA.

General Electric Co. WGY, Schenectady, N.Y.  
380 metres.  
Radio Corporation of America, WJZ, New  
York N.Y. 455 metres.  
John Wanamaker, WOO, Philadelphia, Pa.  
509 metres.  
L. Hamburger and Co. WOR, Newark, N.J.  
405 metres.  
Post Dispatch KSD, St. Louis, Mo. 536  
metres.  
Henssler Poly Inst. WHAZ, Troy, N.Y.  
280 metres.

## EVENTS OF THE WEEK.

### SUNDAY, JANUARY 27th.

MANCHESTER, 3.0-5.0. 11th Symphony Con-  
cert. S.B. to all Stations except Bournemouth.  
CARDIFF 8.40. Mendelssohn-Saint-Saens Pro-  
gramme.  
ABERDEEN 1.14. Beethoven Symphony Concert.

### MONDAY, JANUARY 28th.

LONDON, 7.30. The Comic Opera "Dogs of  
Devon." S.B. to all Stations except Cardiff.

### TUESDAY, JANUARY 29th.

LONDON, 1.30. A Mock Trial by Jory. S.B.  
to other Stations.  
MANCHESTER, 8.0. The Dan Hyden String  
Quartet.

### WEDNESDAY, JANUARY 30th.

BOURNEMOUTH, 8.0. Scotch Night.  
GLASGOW, 7.45. Modern British Composers'  
Night.

### THURSDAY, JANUARY 31st.

BIRMINGHAM, 7.35. Operatic Night.

### FRIDAY, FEBRUARY 1st.

LONDON, 10.45. "The Valkyrie," Act III.  
relayed from The Royal Opera House, Covent  
Garden. S.B. to all Stations.

### SATURDAY, FEBRUARY 2nd.

LONDON, 1.20. "La Bohème," Acts I, II, and  
IV, relayed from The Royal Opera House,  
Covent Garden. S.B. to all Stations.



# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## A Clever Boy's Fairy Story.

HELLO, CHILDREN!

I have got a jolly story for you this week. Perhaps you will remember that Uncle Peter and Crowther held a competition in London a few weeks ago for the best story written by one of our nephews and nieces, and we had hundreds of stories sent in. The prize-winner was Sydney P. Compson, 2, Liddon Road, Bromley, Kent, and this is the story he sent—

TOLD TO JOAN AND

A Fairy Story

The twins were full of curiosity. A day or so previously, daddy had brought home a most mysterious-looking box, beautifully polished, together with four of the funniest things the twins had ever seen, which were connected by a couple of bright metal bands, thus forming them into two pairs, and having yards of gas-coloured stuff like braid attached to them.

Several evenings later the two children had crept down from the nursery and, struck by the somewhat unusual quietness, had ventured forth to find mum and dad. Hearing a rustle from the direction of the study, they peeped round the door, then stood stock still with

The Magic Box.

The mysterious box was on the table, and there were mamma and papa, each with a pair of the strange-looking instruments pressed closely to their ears.

"Go away, children," said papa. "You mamma and I wish to be quiet."

The children, feeling more than ever mystified, slipped away to their toys.

The following day mother left Joan and Peter while she paid an afternoon call. It was nearing 5.30 p.m., and the children were both hungry and bored.

"Joan," said Peter, "shall we go and look at those funny things in the study?"

"Yes, let's," replied his sister, regardless of

their mother's orders. There stood the box, the two strange contrivances by its side.

"I'm going to put one on, like daddy," said Peter.

"So small!" remarked his sister. No sooner thought of than done. They slipped the "phones" on.

"Oh my!" gasped Peter.

"Oh, oh, oh!" ejaculated Joan.

Someone was speaking. The twins were amazed. Then came some music and singing, and, finally, "Good bye, children! Good bye!"

"It's the fairies," pronounced Joan. "I'm sure it is."

"Yes, it must be," agreed Peter; "only fairies could live in those little tiny round

"How I do wish I could see them!" said Joan.

An Adventure in the Night.

At this point they heard mamma's key in the door, and ran to meet her quite forgetting for the time being their recent strange experience. Having been sent to bed, however, their thoughts once more turned to the incident of the afternoon.

"Peter," said Joan, "do you think, if we went down to the study after everybody has gone to bed when the moon is brightly shining, we might see the fairies?"

"Well, we might," answered Peter. "Then let's keep awake and try," suggested the little maid.

Oh, what a job it was to keep their eyes from closing! But at last the house was quiet. It was becoming lighter and lighter outside for the moon was full. Somewhere the twins heard a clock strike two.

Almost breathless with excitement at their own daring, they got out of bed, put on felt slippers and dressing-gowns, then crept quietly, quietly down the stairs and into the study. All was strangely still and silent. The wonderful fairy apparatus was on the table and the room was flooded with bright moonlight.

"The fairies aren't here," whispered Joan. Peter lifted the "phones" to his ears.

"And they aren't speaking," he said, as he laid them down again.

"We'd better go back to bed," suggested



HIS HAPPIEST HOUR.

(The above photograph, sent by Mr. A. V. Morrad, 14, Ringcroft Street, Holloway, London, N.7, was awarded third prize (in Class 2) in the B.B.C.'s recent Brighter Britain Competition.)

Joan, when suddenly—"W-r-r-r-r!" and "Hallo! Hallo! Fairyland calling!" they heard and out of the "phones" stepped four of the quaintest little men fairies ever seen. The children fairly gasped with astonishment and not a little awe.

The Fairy Catwhisker.

The wee men bowed graciously. "Please allow us to introduce ourselves," said one, who appeared to be chief spokesman. He was clothed from head to foot in pure gold. "I am Catwhisker," said he, placing his hand on his breast. "My friends here are named Ebony, Crystal, and Copperwire," indicating each in turn. "We are of the little Fairy People of the Wireless World," declared he. "We hope you enjoyed the little entertainment which we helped to provide you with a few hours ago," he continued.

By this time Joan and Peter had recovered their voices. "Indeed, yes," they replied in unison. "It is wonderful to be able to see you," declared Joan.

"Ah! my dear children," replied Catwhisker, "this visit is a very great privilege and not likely to happen often, for the little people of the Wireless World must be always on duty. They very seldom leave their posts. As we are here to-night, though, we are going to tell you The Story of the Little People in the 'Phones."

"In the wonderful region known to humans as the Wireless World dwell many queer people who own very strange talents and are of all shapes and sizes. For some years, clever men called scientists had been studying the remarkable inventions of this marvellous kingdom, when the attention of a very wonderful fairy was drawn to what was going on. This great fairy has existed ever since the first man and woman were created. She has a dwelling place in every country under the sun. Her name is Genia. Into the ears of the mortals who secure her favour she whispers the most valuable secrets, prompting them to do things which, without her suggestions, they would never think of doing."

To her—our friends are indebted for most of the wonderful things we have seen and heard—cameramen, inventors, electricians, and many domestic conveniences and things too numerous to mention."

Imprisoned in the 'Phones.

To these scientists—Hertz, Marconi, Edison, and many others—trying so hard to learn more of the people of the Wireless World, came the wonderful fairy Genia. "Listen to me, said she, 'and I will show you how to control these people so that their combined services will be of the greatest possible benefit to your fellow mortals.'"

Under her promptings, these clever men put together the Fairy People of the Wireless World and imprisoned them in the "phones"—phones owned by mortals throughout the universe. They have now become most willing servants of the human race. They have saved countless lives at sea by putting ships into communication with those in danger of being wrecked, and they bring pleasure into thousands of homes by their concert and other varied entertainments.

More Secrets to Come.

Perhaps, as time goes on, the fairy Genia will whisper further secrets into the ears of her chosen ones, inspiring them to discover other tasks for the wonderful little Fairy People over whom she has given the scientists control.

"And now, dear children, we must bid you adieu and get back to our duties. Good-bye! Good-bye! Fairyland now closing down."

With a whirr and a flash, the little men disappeared into their "phones. Joan and Peter rubbed their eyes—they were sitting up in bed.

"Joan!" gasped Peter.

"Oh, Peter!" said Joan.

"I always knew there were real fairies!" they both exclaimed together.

"Don't you think it is a jolly good story?" Sydney, the writer, is only twelve years old.

I expect some of you read the story about Sabo last week, and many of you will enjoy reading again this week of the adventures that Sabo had with Velvet and David. You ought to try and make a Sabo for yourself out of some bright-coloured wool.

I believe it is quite easy.

CONTACTS

Continued on the facing page.



## The Children's Corner. (Continued from the facing page.)

### SABO AND THE MOUSE.

By E. W. Lewis.

WHEN Mr. Mouse ran up the leg of the table, and sat there sniffing the air, Sabo was startled at the sight of him. "This is a nice place," said the Mouse. "Yes," replied Sabo, "isn't it?" Mr. Mouse had a pleasant voice and a look that Sabo rather liked. "This is a very nice place," said the Mouse, "but nothing much to eat. Ah! but what is that?"

It so happened that Sabo had been writing a letter and a chocolate biscuit at the same time. There was a crumb of biscuit left lying on the blotting pad.

"May I?" said Sabo, "may I?" "Yes," replied the Mouse, "but not too much."

At that Sabo ran up and ate up the sweet crumb. "Yes," he said, "it is a very nice place. He licked his lips, and sniffed about to see if he had left anything. "I've got a nice place, too," he said. "Oh?" Sabo smiled as he spoke. "And where do you live? Far from here?"

"Oh, no. You see that corner? Well, just turn behind there, and under. That's where I live."

"How interesting," said Sabo. "I wish you'd come and see," said Mr. Mouse. "My wife and children would be delighted to see me."

"I should love to," Sabo warmly replied. "Between the kitchen board and the floor there was a hole. Here we are," cried Mr.

Mouse. "Not much to look at from the outside, but wait till you see it!"

They stood facing each other, one at one side of the hole, and the other at the other, having most politely.

"After you," said Mr. Mouse.

"No, after you," said Sabo.

It was lucky then that Sabo happened to be made of wool, and that he managed to pull the Mouse inside.



And lo! there was the ladder.

"Allow me to show you the way," said Mr. Mouse. "Mind your head! I'm afraid our ceiling is rather low."

They went a little distance along the inside of the skirting board, then through a long era behind the wall, and there was the nest!

Mr. Mouse and the family ran out to meet him.

"May I introduce you?" said Mr. Mouse. "This is my wife, Mrs. Mouse; and these are the children: Velvet and Satan, our two girls. We call him Fuzzy for short."

"Charmed to see you!" said Mrs. Mouse. "It was a lovely nest, made of turn shavings of wood, and lined with bits of fur and soft feathers from a pillow."

"I envy you your delightful home," said Sabo.

"Cool in summer and warm in winter," said Mr. Mouse with a chuckle. "But come this way."

And lo! there was the ladder! "How splendid!" Sabo exclaimed in surprise.

There were two pieces of pink wax candle, a lump of cheese, of course; a slice of ham; a little heap of almonds; a piece of cake with raisins; and three thin slices of meat, one of which was in the middle of a ham, and the third was full of crumbs.

"Now, Fuzzy," said Mr. Mouse, "say 'Thank you' to the guest."

"Fuzzy stood and said:  
"With food of the best  
And a  
For his head,  
When when"

He had forgotten the last line. Velvet helped him out. "When it's time for a rest," she whispered in his ear.

"When it's time for a rest," said Fuzzy. "Bravo!" cried Sabo. "Rest!"

"You'll come and see us again!" They all crowded round Sabo when he took his leave.

"That I will," said he. "And when he got back to his place on the writing table, Sabo said to himself: "Now those are what I call really nice people!"

(Another "Sabo" Story Next Week.)

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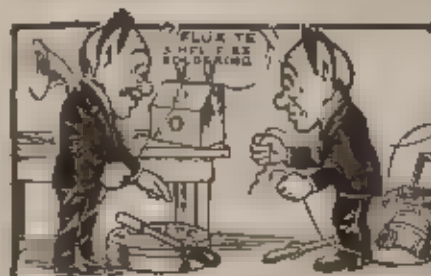
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## GRANNIES.



Who ties a knot? Why, those good folk who have not been Scouts in their young days or still have yet to discover the difference between a reef knot and a Granny. The difference between these two knots is the same as soldering with or without Fluxite—one holds, the other doesn't! And again, twisting wires of your set together is just like a

Granny knot, liable to slip at most inopportune moments—the very moment when you might have "caught" it. After an unsuccessful attempt at the sound of soldering just bear in mind the fact that Fluxite makes it an easy affair. Give the attention to your set that you wish it to give you, and solder each connection carefully with the aid of Fluxite—in other words, give your set the "Fluxite touch". Ask your Ironmonger or Hardware Dealer to show you the most little

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Full details of the set or motor cycle of any soldering job about the home.



## Bring the Living Artist to your Fireside

DO you swear by your present loudspeaker—or at it. Is your family loud in its praises or do they compare it with the old gramophone now up in the attic?

If your loudspeaker just sends "tin music" through the house, just blares and clars, then it's time you invested in a real loudspeaker—a "Super Tone".

In the "Super Tone" every liquid sup. and note every modulation, every intake of breath comes through in glorious volume and purity unmarred by distortion or hiss.

We have spent considerable time and money in the evolution of the "Super Tone". Many were the suggestions and objections before we were really satisfied. And the result of our triumphant experiment we offer you in the shape of probably the finest loudspeaker in the world. There's a revelation in loudspeaker reproduction awaiting you in the "Super Tone". Beautifully finished in dull metal standing 18in. high on wooden base.

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## Readers' Own Humour.

### Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made—

The other day I was discussing wireless with a friend, when I expressed my satisfaction at the fact that an agreement had been reached about the constructor's licence.

Why, she exclaimed, "I think it's a shame that after charging us fifteen shillings for a licence they should go and reduce the wave length!" D. F. KIRK, London, N.W.

#### Hayden's Cough!

A dear old lady who is rather deaf was listening, and asked me what was happening, as she could not hear.

"Oh," I replied, "it's Mr. Hayden Coffin again."

"Why that!" she exclaimed. "It must be this terrible climate of ours. My cough has been very bad lately." W. PEARSON, London, N.

My little daughter, aged six, was looking at a picture of an indoor aerial. Suddenly she turned to her mother and said "What puzzles me about this is how the wind gets indoors to blow the waves on to the aerial." A. LUSH, Crawley.

The other night Mr. R. F. Palmer announced that "Mr. W. (Gordon) F.R.A.S., will now talk to you on the moon."

Oh daddy how wonderful! D. I. L. L.

Setty, aged six, "That's the farthest they've got yet, isn't it?" G. TUCKETT, Bromley.

I have a chum who is quite sure that his set is far superior to that of anyone else. The other day he had occasion to remove his set from a back to a front room, necessitating, of course, a good length of wire indoors, as the lead-in was at the back of the house.

Next morning he boasted of the much-improved reception that he had got, and explained this by saying, in his most impressive manner,

"You see, by adding to the wire inside the house, I have increased the wave length by that much and so doubled the sound." A. AUSTIN, London, S.E.

#### In Reserve!

An old man came to listen to a friend's set for the first time. He listened very attentively and towards the end of the concert asked what the piece was played?

It's being played now, replied my friend rather puzzled.

Then it will be very late when the musicians arrive home," said the old man. "I thought that they had played it this afternoon, so that they could get home early, and that it had been started up till now." W. H. NORLEDGE, Maid.

During the evening, the lead-in at the window began to shake very much. An old country woman who was waiting her turn to listen suddenly exclaimed: "The man must be speaking very loudly to make the wire shake like that." J. S. MASSEY, Harrogate, Lancashire.

## Other People's Opinions.

### "WIRELESS M.P.'S."

AT the next election, which may Heaven defer I want to see wireless candidates enter the lists, strong, silent men with bulbous noses, who will not botch their heads about such frivolous matters as mere politics, but will stand as champions of the listener, the radiand, the broadcaster, or whatever name you prefer to call him by. "Vote for Maguire, and No More Mush," would be a splendid electioneering slogan.

Can you not see the Wireless Party sweeping the country with their cry of Every Man His Own Aerial, in spite of the opposition's feeble threat, "Your Vaives Will Cost You More!"

Then oscillation will be made a crime of the first water, and ere long we shall see our own punishment fastidiously meted out to those who risk the evening ether ludoons with their apparatus.—*Wireless Weekly*

### HOW DOES THE CRYSTAL DETECT?

THE humble little crystal, so familiar and sometimes so despised, still contrives to defy those who would rob it of its secret. Probably every amateur has his own pet theory as to how the crystal detects. And now a new one is put forward.

According to this latest theory, the irregularity of the crystal in the immediate vicinity of the point of contact is the explanation of the unidirectional conductivity. It is assumed that if the parts were regular, the conductivity would be the same in the two directions. The current can perhaps pass easily from the crystal to the cat's whisker, but when it attempts to pass in the opposite direction, the irregular

This theory will be of great interest to the reader with time for a Wireless Review.

### A MUCH USED WORD.

HAVE you noticed the large number of English words that are used by Continental announcers? They seem always to be cropping up, particularly in sports news.

The most used, however, is undoubtedly "fox-trot," which seems to have been adopted into all languages. Now they are spelled I do not know; but the Frenchman seems to say "vox-trot," the German "vox-trotter," the Dutchman "voex trod," and the Dane "folks trod."—*Amateur Wireless*

### AN AMAZING CONCEPTION.

WHILE seeing by wireless is the potential feat which appeals most directly to the imagination, there are other branches of radio science which may have a far more important practical bearing on the conditions of human existence.

It will be vastly interesting when the people of other races cease to be foreigners at all, but become friends whom "we may call to our firesides by the turning over of a lever." But think of the economic possibilities of that far future, discussed almost casually by experts of to-day, when wireless power will be sent out from a variety of stations to drive all the machinery of our industrial life. It is an amazing conception in an amazing world.—*The Daily News*



See next week's  
issue for special

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# Letters From Listeners.

A letter to the Editor will be acknowledged and bear the name and address of the sender. Anonymous contributions are not considered.

## Taste in Music.

DEAR SIR—A few evenings ago I was listening to Mr. Perry Scholes's reference to the "Request" programme of the "Radio Times" as a "good thing" and of the "persons" who had requested that type of programme.

In common with other listeners I am subject to being told what style of music I ought to prefer. I do not pretend to know what is good and what is bad, but I know what I like and what I do not like.

I can claim, therefore, that I am not hard to please. But, according to Mr. Scholes, I ought to be. He further made the statement that the authors of the music at the Request performance would be forgotten in ten years.

Well, if they are, someone will have come along then whose music will, no doubt, give me as much pleasure as I have had from that of those who shortly will be no more. I am sure that those to whom listening is a recreation know what they want to listen to, and many of them are not likely to be disappointed. I am sure that they will know what they ought to listen to and what ought to be cast into the "waste basket."

Yours faithfully,

Hale, Cheshire. H. R. P. COLLETT.

We are pleased to publish the following comments on the above from Mr. Scholes:

From the clear English of Mr. Collett's letter, it is evident that he is an educated man. I will therefore, put to him a certain analogy. How would he like it if we musical people turned his comment in other directions and maintained that the national taste in literature is a thing of no importance, the national taste

in drama is of no importance, the national taste in painting is of no importance. Let Mr. Collett remember that I have raised no objection to simple music, but have merely said that the "Request" programme may be so his own letter, well written.—P. A. S.

## Accuracy of Time Signals.

DEAR SIR—A friend was asking me the other night with reference to your time signals. I stated I thought the time given was absolutely Greenwich mean time, and he said it was not, and, further, that he had heard other people make the same statement.

I should feel glad if you would kindly answer this query in your paper.

Yours faithfully,

Bowes Park, N. C. F.

[The Time Signal is checked with Eiffel Tower, Paris, daily. The "personal" error is perhaps, a second either way.]

## Mr. Milton Wellings.

DEAR SIR—In "A Song That Came Through Fear," by A. H. Cooper, the writer states an anecdote told by Mr. Milton Wellings, the celebrated song composer. At the conclusion of the article he says that Mr. Wellings died a few years ago.

It is my great pleasure to inform the writer that Mr. Wellings is very much alive and well and is at present living in Bath. Almost every morning at the conclusion of the orchestra concert in the Pump Room, Mr. Wellings will sit at the piano and extemporize to the delight of the audience, and it is a pleasure to see the

old gentleman and hear that he has not lost his artistic ability.

Yours faithfully,

JAN HIRST,

Pump Room, Bath. Musical Director

## The Composer of "Some Day."

DEAR SIR—With reference to your article

A. H. Cooper appearing in *The Radio Times* of the 29th. "Some Day" I have a copy of the record which I am afraid your article contains an error, as the title page states as follows:

"Some Day," words by Hugh Conway, music composed and dedicated to Mrs. J. Maxwell Lockhart House by Mr. H. Wellings.

Yours faithfully,

Bridge of Weir.

H. P. D.

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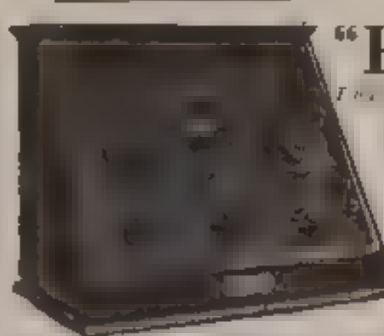
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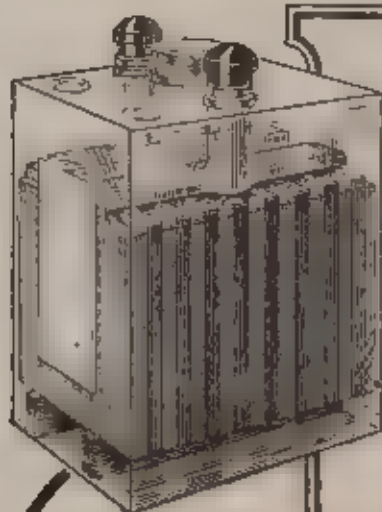
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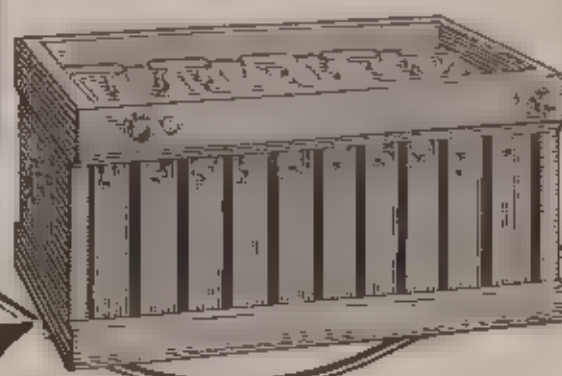
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One of the most remarkable discoveries of recent years is undoubtedly the important part played by the ductless glands and their relation to health. The importance of these is emphasized in a recent review in the *Lancet*.

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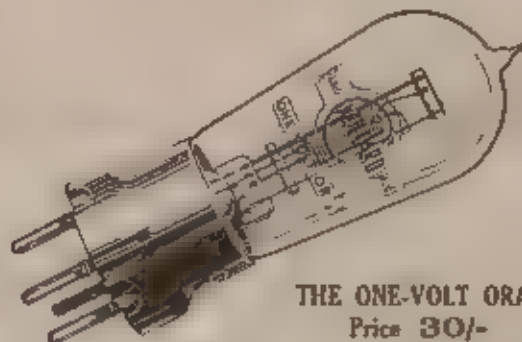
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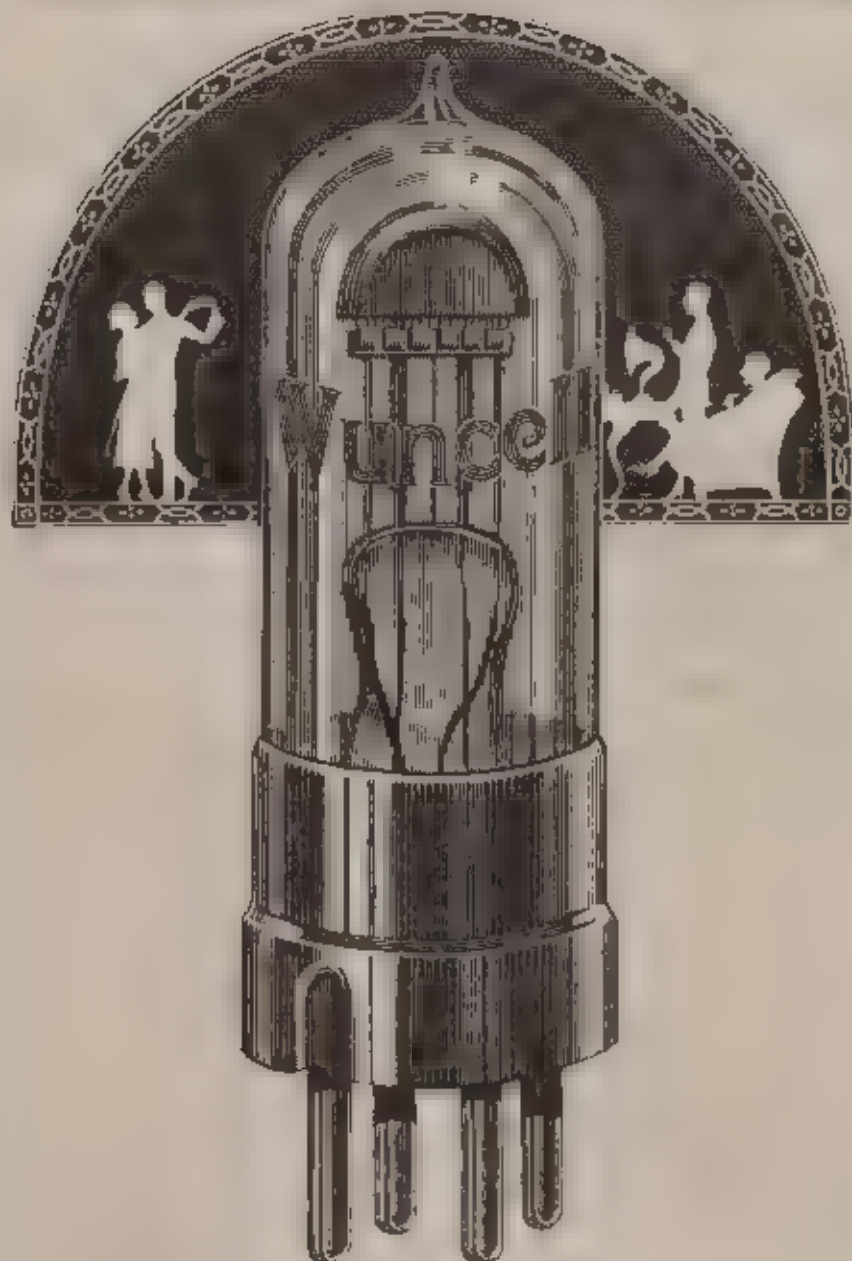


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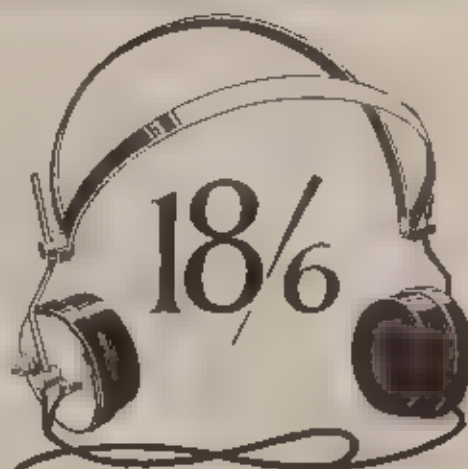
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Remarkable success on M.S.I. Receiving Set during two-way tests with U.S.A.

ON December 2nd last, the B.B.C. arranged the first of their attempts to hold two-way communication with America. As conditions were particularly unfavourable, the test was, unfortunately, not a success.

After trying for 24 hours, the B.B.C. were quite unable to hear speech from America. However, Mr. and Mrs. Whiting, of Bidford (Devon), situated in a district notorious for its difficult wireless conditions, heard WGY (New York) consistently on a Receiving Set manufactured by the Marconi Scientific Instrument Co., Ltd.

So impressed were the B.B.C. with the accuracy of Mr. Whit-

ing's information that they kept a trunk line open to him for half an hour while they took down his report.

Such results as these can only be obtained on Instruments which are designed by wireless research experts, which are built by skilled instrument makers, and which are assembled into superb cabinets by master craftsmen.

The experience of the Marconi Scientific Instrument Co., Ltd.—pioneer in the Wireless Industry—is available for all those who have decided that with Wireless, as with all other worthwhile possessions, the best is the cheapest in the end.

### Mr. Whiting's Timetable

(Extract from the Bidford Gazette.)

- 1 a.m.—WGY called and giving particulars of the five minutes' programme.
- 2.3 a.m.—B.B.C. call America and say that they have not heard anything.
- 2.17 a.m.—Heard someone talking from WGY, but, owing to fading, could not make sense of it.
- 2.18 a.m.—B.B.C. announce that they only heard carrier wave.
- 2.20 a.m.—WGY announce Mr. J. O. Harbord, who made a speech until 2.22 a.m. I was able to hear the whole of this, although at times it faded very slightly.
- 2.23 a.m.—B.B.C. just heard WGY answering our reply. (This must have been part of Mr. Harbord's speech.)
- 2.30 a.m.—WGY asks all those able to hear B.B.C. to 'phone them.
- 2.32 a.m.—B.B.C. continue calling America.
- 2.40 a.m.—I can now hear nothing from America.
- 2.41 a.m.—B.B.C. call again, stating that they can hear nothing.
- 2.50 a.m.—As B.B.C. close down I can hear a dance band from WGY and an announcement that they are switching over to Albany Hotel.
- 2.53 a.m.—B.B.C. call America.
- 2.59 a.m.—Further dance broadcast from WGY.
- 3 a.m.—B.B.C. say that they can only hear WGY's carrier wave.
- 4.10 a.m.—Band still playing at WGY.
- 4.12 a.m.—B.B.C. ask all stations except Bidfordmouth to close down.
- 4.17 a.m.—Still hearing music from WGY.
- 4.19 a.m.—B.B.C. announce that they have only heard WGY's carrier wave, and while listening to the B.B.C. I heard the band at WGY still playing merrily away.
- 4.21 a.m.—WGY faded until 4.23 a.m.
- 4.35 a.m.—B.B.C. contact America.
- 4.36 a.m.—B.B.C. badly troubled by reaction users, ask all amateurs to close down. I did so.
- 4.45 a.m.—WGY's band still playing fairly strongly, but faded at 4.49 a.m.
- 4.50 a.m.—B.B.C. make all to close down for five minutes.
- 4.52 a.m.—Band still playing at WGY.
- 5 a.m.—B.B.C. state they have received cable from America and have heard them calling on spark.
- 5.15 a.m.—Band still playing at WGY. B.B.C. call again and I hear WGY strongly through B.B.C. announcement.
- 5.21 a.m.—B.B.C. say "Good night" and close down.

(Extract from Bidford Gazette.)

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London Depot:  
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# B.T.H. R Type RADIO VALVES

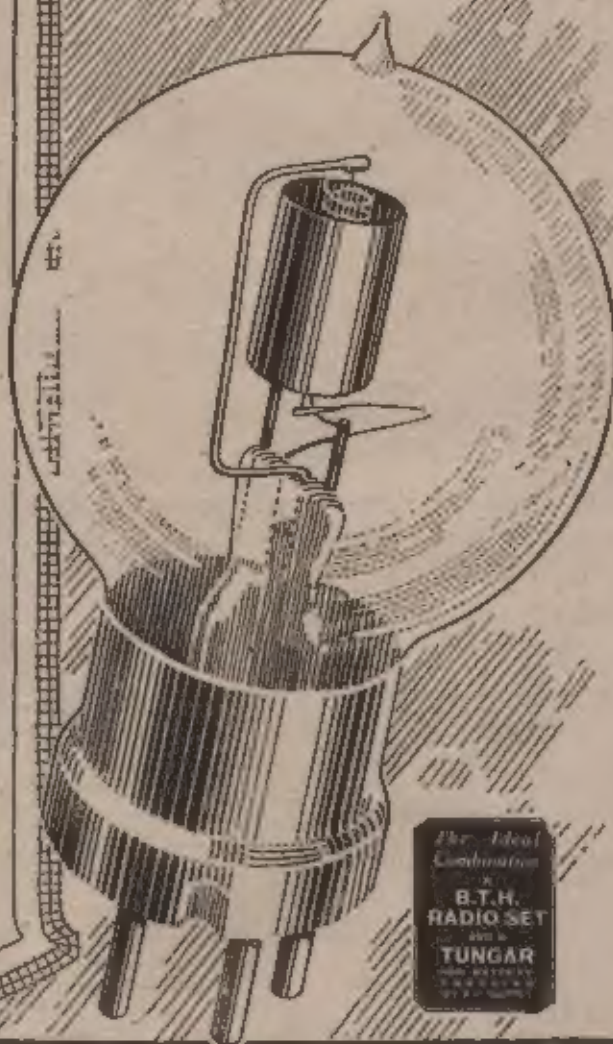
B.T.H. "R" type valves can be employed in any set designed for use with a 4 or 6 volt accumulator. All who possess such sets, and have made satisfactory arrangements for battery charging, should make a point of specifying B.T.H. "R" type valves, both for detecting and amplifying.

Here are some facts about B.T.H. "R" type valves:-

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- (4) They are equally suitable for detecting or for H.F. or L.F. amplification.
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